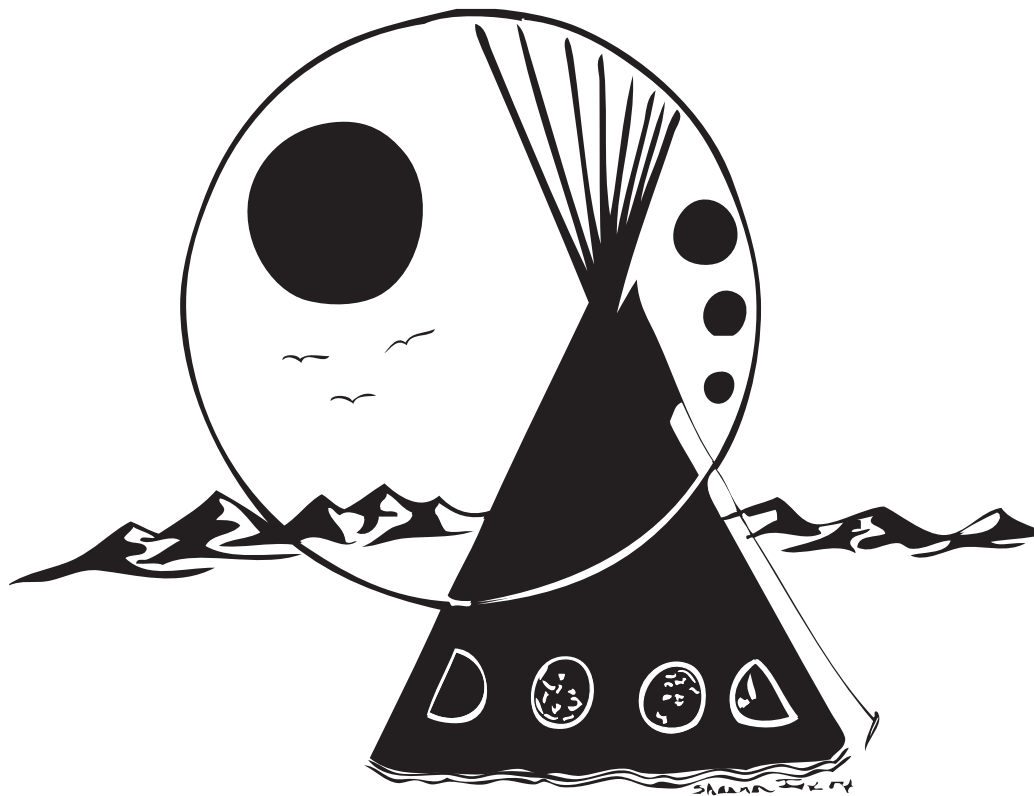


Indian Education for All



Model Teaching Units

Language Arts ~ Elementary Level

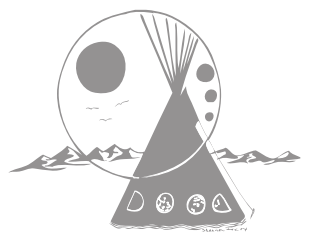
Volume Two

Developed by the Office of Public Instruction



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Indian Education for All

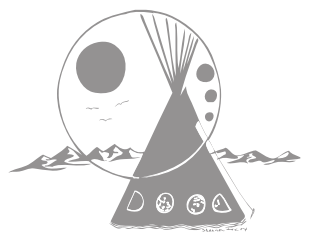
Model Teaching Units Language Arts

Elementary Level Volume Two

Published 2010, Revised 2012



Montana
Office of Public Instruction
Denise Juneau, State Superintendent



Indian Education for All

Model Teaching Units – LANGUAGE ARTS – ELEMENTARY LEVEL – Volume Two

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Denise Juneau, State Superintendent

Cross-Curricular Connections: *Where Did You Get Your Moccasins?* - Model Literacy Lessons Incorporating Indian Education for All in the Elementary Grades

Unit written by Teresa Veltkamp

Unit Introduction

This simple unit centers on an easily accessible, yet endlessly fascinating subject for children: shoes. Placed in a contemporary context and examined within the larger category of footwear, moccasins are one example of a whole range of responses to diverse cultural and physical influences, and not a way to “dress like an Indian.” A shoe graphing activity helps activate schema, a shoe museum links personal experiences to text, and students write about their own special shoes.

Anchor Text

Wheeler, Bernelda. *Where Did You Get Your Moccasins?* Illustrated by Hermann Bekkering. Winnipeg, Manitoba: Peguis Publications Inc. 1992.

Support Texts

Adams, Lorraine, and Lynn Bruvold. *New Slippers*. White Horse: Eaglecrest, 2005.
Einarson, Earl. *The Moccasins*. Illustrated by Julie Flett. Theytus Books Ltd. 2008.
Morris, A. *Shoes, Shoes, Shoes*. New York: Lothrop, Lee and Shepard Books. 1995.
Sanderson, E. *Two Pairs of Shoes*. Illustrated by David Beyer. Pemmican Publishers. 1990.
Winthrop, E. *Shoes*. Illustrated by William Joyce. Harper Trophy. 1986.

Fast Facts

Genre	Picture Book - Realistic Fiction
Suggested Grade Level	K-1
Tribe (s)	Unspecified; author is of Cree and Salteaux descent
Place	Elementary school and outside environment
Time	Contemporary

Where Did You Get Your Moccasins?

About the Author and Illustrator

Bernelda Wheeler (1937-2005), of Cree and Salteaux descent, was a well-known broadcast journalist, storyteller, actress, writer and teacher from Manitoba, Canada. She wrote three children's books at a Native writer's workshop in 1984. This is one of them.

Herman Beckering is a freelance illustrator from Winnipeg, Manitoba.

Text Summary

Jody brings his moccasins to his elementary school, and his classmates are intrigued. On each page of this short text, he offers them some information about the moccasins. Each bit of information is eagerly followed by a question from his peers, resulting in his increasingly detailed descriptions.

The large charcoal illustrations portray a contemporary classroom full of interested children in the foreground, while Jody's vision of the making of his moccasins is in the background of each picture. When he describes how his Kookum (grandmother) tanned the deer hide to make leather for moccasins, we see his image of her working the stretched skin. As he reveals his native heritage through the story of the moccasins, his classmates become more fascinated. Jody laughs when he surprises them with the origin of the beads... Kookum got them from the store!

Materials

Day 1:

- Note to families requesting students to bring an "exhibit" for a class shoe museum (appendix)
- Several markers
- Pocket chart, butcher paper or white board for graphing (pre-draw 5 columns and 15-20 rows)
- Optional: dot stickers or small sticky notes for graphing
- Tape (or magnets if a magnetic board available)
- Map of North America
- Authentic moccasins if possible (multiple types/sizes ideal)
- Books/Pictures/websites of different types of moccasins (see references)

Day 2:

- Adequate shelf or table space for shoe museum
- Magazines with pictures of different types of footwear
- 3x5 cards for exhibit labels and sight word cards
- Writing paper and pencils for each student

Day 3/4:

- 3x5 cards for exhibit labels and sight word cards
- Writing paper and pencils for each student

Essential Understandings and MT Content Standards

Where Did You Get Your Moccasins?

Essential Understandings - Big Ideas				Montana Content Standards	
x	1-There is great diversity between tribes.		4-Tribes reserved a portion of their land-base through treaties.	Reading – 2.5 2.14	Social Studies – 6.1
x	2-There is great diversity between individuals within any tribe.		5-History is told from subjective experience and perspective.		
	3-Ideologies, traditions, beliefs, and spirituality continue through a system of oral traditions.		6-Federal Indian policies shifted through seven major periods.	Literature – 3.4, 3.5 Writing – 5.8	Math – 2.1
			7-Three forms of sovereignty exist in the US - federal, state, & tribal.		

Please see OPI web---site for detailed information on *Essential Understandings Regarding Montana Indians* (<http://www.opi.mt.gov/pdf/indianed/resources/essentialunderstandings.pdf>), Montana Content Standards, and Montana Common Core Standards (http://opi.mt.gov/Curriculum/Index.html#gpm1_8)

Overarching Learning Targets

- I can read sight words found in this story. R 2.3
- I can activate prior knowledge to make connections to text R 2.5
- I can tell something about the author. R 2.14
- I can identify some ways American Indian culture is represented in this book. L 3.4
- I can identify similarities and differences between my experience and this book. L 3.5
- I can write a label with information about an item. 5.8
- I can tell some reasons for wearing different kinds of shoes. SS 6.1
- I can enter data in a bar graph. M 2.1
- I can tell something about moccasins from different American Indian tribes. EU 1
- I can describe different reasons and times American Indians wear moccasins. EU 2

Day by Day Plan - Steps Overview

The time required will vary based on the teacher's intended goals. Day One's initial lesson, which includes a graphing activity to activate prior knowledge (or *schema*), to read the book, and to gain additional exposure to information about moccasins, will require about 50-75 minutes.

Further lessons connect to supporting texts, deepen students' knowledge about the topic and focus on organizing ideas for writing.

Day One

Targets Day One

- I can activate prior knowledge to make connections to text **R 2.5**
- I can enter data in a bar graph. **M 2.1**
- **I can** identify some ways American Indian culture is represented in this book. **L 3.4**
- I can tell something about moccasins from different American Indian tribes. **EU 1**
- I can describe different reasons and times American Indians wear moccasins. **EU 2**

Before Reading - Book Walk

Where Did You Get Your Moccasins?

1. **Set goals for understanding.** Daily learning targets should be posted. Introductory comments should prepare students to think about all the special kinds of shoes we wear, and the different reasons we might choose to wear them. For instance: "Have you ever noticed how many different kinds of shoes there are? Just look how many different kinds of shoes we have on right now! Today we are going to learn about moccasins, a special kind of shoes. We will read a story about a boy who tells his class all about his moccasins, and then we will create a bar graph to organize information about the different kinds of shoes people in this class are wearing."
2. **Activate prior knowledge-** Gather students in a circle. Invite them to tell something they know about moccasins with a partner (1-2 minutes). Some students may have their own moccasins; others may have never seen a pair. Ask a few partners to share with the class, and list the comments on the board or chart paper labeled "Moccasins."
Pass authentic moccasins around the circle, allowing students to touch and smell them. Ask students "What do you wonder about these special shoes? What would you like to know about them? Let's write our questions about moccasins."
3. **Show the book.** Read the title, author and illustrator. Read biographical information about the author, Bernelda Wheeler, including tribal heritage. Refer to the map to indicate the places Wheeler lived.
4. Tell students to listen for their questions about moccasins to appear in the story.

During - Book Read

5. Read the entire story aloud for pure enjoyment, without interruption.

After - Book Talk

6. Ask students for a few of their observations and connections with the story and illustrations. If necessary, indicate the contemporary classroom (*modern times*, not *olden days*.)
7. Ask students to recall the questions Jody's classmates asked about his moccasins. Were they the same as the questions the class had before reading? Notice the question words *what*, *how*, etc. (May introduce cards with question words here). What were some of Jody's answers? What new questions do we have?

More about Moccasins

8. Use books, posters or website showing different moccasin styles from different tribes. Discussion should center around these concepts:
 - American Indians made and wore moccasins in the past as regular footwear. Now most American Indians wear sneakers, boots, etc.
 - Homemade, hand-beaded moccasins are valued, but now worn mostly for certain occasions, such as traditional dancing and ceremonies, or as indoor footwear.
 - Moccasins originated in American Indian tribes, but are now worn by people worldwide
 - Tribes from different regions made moccasins differently, using locally available resources that were best suited to the particular environment, and decorated to reflect the unique culture of the individual tribe.
 - Montana is home to seven Indian reservations and twelve tribes.

Teacher Tip: Students in kindergarten and first grade need to move a lot, and should not be expected to remain seated and attentive for unreasonable amounts of time. For these activities, plan to take short breaks as needed (no more than 20 minutes of sitting), or resume discussion after a regular recess.

Where Did You Get Your Moccasins?

9. This is a good time to have a break or a recess.

Curriculum Connection: Math

10. Re-open conversation about moccasins and shoes. For instance: “We talked about many types of moccasins, and how they might be chosen for different reasons. Why do you wear the shoes you have on instead of some other kind?” Seat students in a circle and solicit their observations about the diversity of their footwear.
11. Prepare for graphing activity: “Moccasins are made of leather. Are all of our shoes made of leather?” It is likely that students’ shoes are made of a variety of materials. Tell students that the class can make a graph about what materials were used to make of the shoes in this class. Write a question to label the graph, such as “What are our shoes made of?”
12. Label the horizontal axis (columns) accordingly: e.g., leather shoes, fabric/cloth shoes, rubber/plastic (*manmade* materials), mixed materials, other. Label the vertical axis (scale) with numbers 0-20.
13. Ask students to look at their own shoes and decide which column best describes their shoes.
14. Assist each student in entering her/his information on the graph by placing a dot sticker, a sticky note labeled with name, or an “x” written with marker in the appropriate column. With students, count each column’s entries and record the numbers on the graph. This number tells how many students, not how many shoes, belong in each column. (Optional: Talk about pairs and count by twos to find out the number of shoes belong in each column.)
15. Interpret the graph. Ask students to observe the most and least frequent occurrence. Write correlating sentences on the graph or on the board.
16. Prepare students to read and think more about shoes this week as you build a classroom shoe museum.
17. Read “Note to Families” (found at end of unit) aloud to class. Send note home.

Day Two

Targets Day Two

- I can write a label with information about an item. **W 5.8**
- I can tell some reasons for wearing different kinds of shoes. **SS 6.1**

Curriculum Connection: Social Studies

1. Set up space for shoe museum before students arrive. Place each “exhibit” and ask each child to help you “curate” the exhibit. Provide each child, or “curator,” with the appropriate level of assistance in creating a label with the following information:
 - a. Name of shoe
 - b. This shoe came from (Malaysia, my grandmother, the mall...).
 - c. It is worn when (it’s raining, I play soccer, I go to a party...).
 - d. Student’s name

* Children who are not able to bring a shoe from home may choose an item from the teacher’s shoe collection.

*You may also decide to create the exhibit using photos or illustrations rather than actual shoes.
2. Introduce ***Two Pairs of Shoes*** by Elizabeth Sanderson with comments preparing children to think about different times and places for wearing certain types of shoes. Read for enjoyment.

Where Did You Get Your Moccasins?

3. Discussion after reading should encourage students to consider how our shoes tell something about us; our cultural background, the activities in which we participate, or the climate in which we live.
4. Have class gather at the “Shoe-seum” and listen respectfully while each student reads or shares the information from the label of his/her shoe exhibit (if you have regular sharing time or “show and tell,” you may choose to replace it with this activity). You may opt to encourage one or two appropriate questions about the exhibits.

Optional: Begin a writing project based on the shoe exhibit. Have students use a graphic organizer to identify three details connected to the shoe, and then write a topic sentence and short description of, or story about the shoe. For an in-depth description of an extended writing process, see *The Moccasins: Model Literacy Lesson Incorporating Indian Education for All in the Elementary Grades Unit 1 page 4.6 to 4.10* (found in *Model Teaching Units – Language Arts – Elementary Level – Volume One* sent to school libraries and also available online at

http://opi.mt.gov/PDF/IndianEd/Search/Language%20Arts/Elementary_All_Units.pdf

Day Three

Targets Day Three

- I can tell something about the author. **R 2.14**
- I can read sight words found in this story. **R 2.3**
- I can identify similarities and differences between my experience and this book. **L 3.5**

Revisit, Connect

5. Ask students to recall some facts about the author of *Where Did You Get Your Moccasins?* Review if needed.
6. Ask if anyone can remember a question Jody’s classmates asked. Ask them to identify the question word in that sentence. Does anyone remember the answer?
7. Re-read the book, inviting students to recite the parts they remember (this degree of familiarity will encourage them to select this title for independent reading later).

Word Work, Writing

8. Introduce 3x5 cards with sight words from book (see list below). Review and read as a class, taking time to spell each word and have students “trace” the letters with their finger in the air or on their arm or leg. (For resources listing other activities to introduce sight words, see reference list)

And	how	is	where
did	made	she	use
get	make	the	you
for	my	what	your

9. Select cards that can be arranged to construct part of a question— where, you, get, did, your — and place them, out of order, where they can be seen by all and manipulated by a student volunteer.
10. Ask the class to read the out-of-order cards with the student volunteer.

Where Did You Get Your Moccasins?

11. Have the student arrange the cards in the order of a question, read it aloud and complete the sentence. Write the sentence on the board.
12. Repeat the activity until all cards have been used and all students have participated. (Some students might prefer to do this activity in small groups or one-on-one. Adjust as needed.)
13. Display word cards in a highly visible area, preferably a sight-word wall.
14. Have students use the cards to write and illustrate a question, completing the sentence with the noun of their choice. Collect the completed efforts and compile for a traveling book or classroom reading.
15. Students who complete this work should select a book for independent or buddy reading. The titles listed in “Support Texts” should be available, as well as a selection of books about shoes, footwear, or other related topics.
16. Select one of the supporting texts (*Shoes* by E. Winthrop or *SHOES SHOES SHOES* by A. Morris. To prepare students for reading, ask them to notice whether any of the shoes in this book are similar to shoes in the “Shoe-seum.”
17. Introduce and read the book. Afterward, ask for student observations on similarities between the shoe exhibits and any of the books read so far.
18. Invite students to give other classes or family members a guided tour of the “Shoe-seum.”

Assessment

All assessment targets to be differentiated with teacher assistance as needed.

Day One

- Student comments about shoes provide connections to text R 2.5
- Student enters data correctly in a bar graph. M 2.1
- Student identifies moccasins and “Kookum” as ways Jody’s American Indian culture is represented in this book. L 3.4
- Student relates one fact about moccasins from different American Indian tribes. EU 1
- Student describes two different reasons and times American Indians might wear/have worn moccasins (dancing, around the house, in the past). EU 2

Day Two

- Student recalls one or more facts about the author (i.e. name and/or tribal heritage). R 2.14
- Student creates a label with information about an item. W 5.8
- Student relates possible reasons for wearing at least two different kinds of shoes. SS 6.1

Day Three

- Student arranges sight words from the story into a sentence, reads the sentence. R 2.3

Where Did You Get Your Moccasins?

Vocabulary

Specialized or Topical (not for mastery, just for exposure)

Kookum, moccasins, hide, smoking, beadwork

High Frequency Sight Words

And, did, get, for, how, made, make, my, is, she, the, what, where, use, you, your

Bibliography

- Adams, Lorraine, and Lynn Bruvold. *New Slippers*. White Horse: Eaglecrest, 2005.
- Einarson, Earl. *The Moccasins*. Illustrated by Julie Flett. Theytus Books Ltd. 2008.
- Morris, A. *Shoes, Shoes, Shoes*. New York: Lothrop, Lee and Shepard Books. 1995.
- Sanderson, E. *Two Pairs of Shoes*. Illustrated by David Beyer. Pemmican Publishers. 1990.
- Winthrop, E. *Shoes*. Illustrated by William Joyce. Harper Trophy. 1986.
- Wheeler, Bernelda. *Where Did You Get Your Moccasins?* Illustrated by Hermann Bekkering. Winnipeg, Manitoba: Peguis Publications Inc. 1992.

Reference and Appendices

Additional activities for learning sight words found in:

Cunningham, P. and Allington, R. *Classrooms That Work: They Can All Read and Write*. Allyn & Bacon, Inc. 2006

Additional Author Biographical information:

http://goliath.ecnext.com/coms2/gi_0199-4970049/Bernelda-Wheeler-first-Lady-of.html

<http://www.umanitoba.ca/cm/cmarchive/vol15no4/wheregetmocassins.html>

Moccasins:

To Learn A New Way. Hands on history footlocker. (Contains authentic children's moccasins). Available from the Montana Historical Society. Through a child's voice, as much as possible, this footlocker explores the late 1800's and early 1900's time in which Montana Indians were moved to reservations, experienced allotment and boarding schools - all of which resulted in dramatic changes in their lands, languages, and way of life. Loan information found at <http://mhs.mt.gov/education/educators.asp>

Seven Lodges Tourism Handbook Cover found online at <http://sevenlodges.dirxion.com/WebProject.asp?BookCode=mtt10flx&from=2>

Smithsonian National Museum of the American Indian
<http://www.nmai.si.edu/searchcollections/results.aspx?catid=0&objtypeid=Clothing%2fGarments%3a+Footwear%7cMoccasins&src=1-4>

Where Did You Get Your Moccasins?

Note to Families

Date _____

To the family of _____,

This week in reading and social studies, we are learning about moccasins, shoes and other footwear.

We will create a "Shoe-seum" (shoe museum) in our classroom, so that we can compare and write about what we wear on our feet. Please help your child select and clean ONE shoe from a pair of whatever footwear she/he would like to exhibit, and send to school by _____. The item will be sent home by _____, and will not be worn by anyone during this time. Please talk with your child about the selection, as they will be sharing and writing information about his/her item.

A few possible shoe types for the exhibit include:

ballet shoes * moccasins * athletic shoes * swim flippers * antique shoes * cowboy boots * clogs *
**** slippers * shoes from other countries * loafers * high heels * roller skates * ski boots * tap shoes***

(optional) On _____, we will offer tours of the Shoe-seum from (time). You are invited!

Warmly,

(teacher's name)

*You may also decide to create the exhibit using photos or illustrations rather than actual shoes.

Exploring Traditional and Contemporary Relationships of the Salish and Pend d’Oreille People to the Bitterroot Through *The Gift of the Bitterroot* as told by Johnny Arlee – Model Literacy Lessons Incorporating Indian Education for All in the Elementary Grades

Unit written by Tammy Elser

Unit Introduction

This week long unit takes primary students into the world of the Salish and Pend d’Oreille long ago and also explores the contemporary ways in which they maintain their traditions of gratitude and reciprocity. Grounded in the picture book of a traditional story, *The Gift of the Bitterroot* as told by Johnny Arlee, children develop listening skills, learn about literary genres and explore the oral tradition as well as current cultural practices, ethnobotany and science. Multiple media are used in support of this unit in the form of a selection from an award winning audio CD, *Heart of the Bitterroot*, produced by Julie Cajune and distributed by Npustin Press, and sections of the Looking Glass Films documentary DVD *The Story of the Bitterroot*. Both have been distributed to all schools by OPI, and *The Gift of the Bitterroot* is available in PDF form to download from the Montana State Library. Anchor Text

Arlee, Johnny. *The Gift of the Bitterroot*. Illustrated by Antoine Sandoval. Pablo: Npustin Press, 2008.

Support Texts or Media

Bitterroot

Heart of the Bitterroot: Voices of Salish and Pend d'Oreille Women. (CD) Cajune, Julie: Executive Producer. Npustin Press, 2007.

The Story of the Bitterroot. (DVD) Directed by Steve Slocomb. Produced by Looking Glass Films. 2005.

Biology

It's Gotten Rotten, (Video) Cornell Waste Management Institute. Photosynthesis Productions. 1997.
<http://hdl.handle.net/1813/11656> (accessed August 25, 2010).

Gifts

Einarson, Earl. *The Moccasins*. Illustrated by Julie Flett. British Columbia: Theytus Books, 2004.

Eyvindson, P. *Red Parka Mary*. Illustrated by R. Brynjolson. Winnipeg, Manitoba: Pemmican Publications Inc., 1996.

The Gift of the Bitterroot

Leitch Smith, Cynthia. *Jingle Dancer*. Illustrated by Cornelius Van Wright and Ying-Hwa Hu. New York, New York: Morrow Junior Books, 2000.

Sanderson, Esther. *Two Pairs of Shoes*. Illustrated by David Beyer. Winnipeg, Manitoba: Pemmican Publications, 1990.

Spang, Bently. *The War Shirt*. Barrington, IL: Rigby, 1999.

Fast Facts

Genre	Traditional Story – oral tradition, (afterward is Informative)
Suggested Grade Level	2-4
Tribe (s)	Salish and Pend d'Oreille
Place	Salish and Pend d'Oreille Aboriginal Territory
Time	Time immemorial

About the Author and Illustrator

Johnny Arlee (Salish) is a respected keeper of the language and culture of the Salish and Pend d'Oreille people. Raised in the Jocko Valley where he continues to live, Johnny has worked tirelessly to maintain and pass on the traditions instilled in him by his grandparents to young people. He is a prayer leader, author and language teacher. Among his previous books are *Beaver Steals Fire*, and *A Century of Moving to the Drum*.

Antoine Sandoval (Salish/Pend d'Oreille and Diné) is a gifted artist and illustrator who works on a wide variety of projects and publications. Recently, his work has been used to support development of Salish language instructional materials for Nk'usm Salish Immersion School in Arlee. His work can be seen in signs and other materials across the Flathead Reservation where he makes his home.

Text Summary and Discussion of Deep Narrative in the Oral Tradition

The picture book actually contains two stories, first the traditional story of *The Gift of the Bitterroot*, which explains, within the cosmology of the Salish and Pend d'Oreille, how the bitterroot, an important food source, came to the people. Second, an informational afterward "The Bitterroot and the Salish and Pend d'Oreille People," provides details of how this plant is used and the way in which the people to this day celebrate and give thanks for the bitterroot and maintain their relationship to this special plant.

The story tells, in only 319 carefully selected words, of a time of hunger and the desperation of a mother for her children who were starving. In her grief, she weeps and her prayers are heard by the sun who calls on her guardian spirit to intervene. Her guardian spirit, in the form of a bird, comforts her by creating a new plant from her tears - providing both beauty and food for the people. Thus, the tears and grief of a woman were a part of the creation itself. From her despair, new life was created. The continual cycle of life coming out of death, joy from despair, are themes present in the story, and in this case, account for the special responsibilities of women for maintaining the relationship with the

The Gift of the Bitterroot

bitterroot, including monitoring for the critical time of harvest, supervision of gathering and cleaning, preservation and preparation for eating.

Do not be deceived by the simplicity of this story. While it recounts a part of the oral tradition of the Salish and Pend d'Oreille, it also exposes and transmits their traditional knowledge of flora. Included in this knowledge are what plants require for life and growth, how to support them by controlling harvesting and preventing over harvest or wasteful harvest, reciprocity that allows the continual renewal of the plant and a culture of respect for this vital and treasured food source.

Throughout the story elements of culture are imparted. For example, from the old woman's grief the bitterroot were created as a source of "comfort." That comfort comes from two important qualities of the bitterroot plant:

1. Its beauty, and
2. Its nutritional value.

Thus, in the oral tradition, both beauty and the food coming from the bitterroot were treasured by the Salish and Pend d'Oreille.

Tribal knowledge of natural processes is also transmitted through the story. First, the presence of three things required for the growth of most plants: sun, water or moisture and soil. Second, the knowledge that soil is developed from decomposed organic matter (dead plants) and that from this dead organic material, life is renewed and new plants are nourished. How did the Salish and Pend d'Oreille know these things? How did they come to know the bitterroot was both good to eat and also highly nutritious? The oral tradition carries the information (in the tradition of Western empiricism, it could be called "data") from multi-generational observations of the natural world. Again, in the language of empiricism, these observations might be considered "longitudinal data" on an unprecedented level. For the Salish and Pend d'Oreille, they always understood it to be so.

Materials

- Picture book *The Gift of the Bitterroot*
- PDF version of *The Gift of the Bitterroot* available from the Montana State Library online at <http://www.archive.org/details/giftofbitterroot2008arlerich>
- PC access with Internet connectivity
- PC projector or e-white board
- Planting supplies (packet of annual flower seeds, potting soil, compost, paper cups or recycled plant containers)
- Markers, colored pencils or other drawing tools or art supplies
- Drawing paper for each student
- Class or school compost bin materials (if desired)
- Support texts on giving
- Support texts on plants
- Writing materials (paper, pencils, etc.)
- Pony pack of an annual flower (pansy, viola or petunia work well, 6 plants per pack)
- Audio Recording CD *Heart of the Bitterroot* - Track 10 Bitterroot Woman, provided to all school libraries by OPI 2008
- DVD *The Story of the Bitterroot* - Selected Tracks to support the lesson Section E, G and C, provided to all school libraries by OPI 2006
- Observation logs, four to six sheets per students printed front and back and stapled (see appendix)

The Gift of the Bitterroot

Essential Understandings and MT Content Standards

Essential Understandings - Big Ideas				Montana Content Standards	
	1-There is great diversity between tribes.		4-Tribes reserved a portion of their land-base through treaties.	Communication Arts 1, 2, 3, 4, 5	Science – 1, 3, 5
	2-There is great diversity between individuals within any tribe.		5-History is told from subjective experience and perspective.		
X	3-Ideologies, traditions, beliefs, and spirituality continue through a system of oral traditions.		6-Federal Indian policies shifted through seven major periods.	Social Studies - 3, 4, 5	Workplace Competencies 1 Art - 1
			7-Three forms of sovereignty exist in the US - federal, state, & tribal.		

Please see OPI web---site for detailed information on *Essential Understandings Regarding Montana Indians* (<http://www.opi.mt.gov/pdf/indianed/resources/essentialunderstandings.pdf>), Montana Content Standards, and Montana Common Core Standards (http://opi.mt.gov/Curriculum/Index.html#gpm1_8)

Overarching Learning Targets

- I make predictions about a story.
- I listen attentively.
- I picture what is happening in the story in my head.
- I understand the importance of the Bitterroot to the Salish and Pend 'Oreille people.
- I retell the story with accuracy.
- I follow the chronological organization of the story.
- I draw scenes from the story and sequence them.
- I identify parts of the story including beginning, middle and end.
- I know how traditional stories help to teach about the natural world.
- I understand that there are different types of stories (genre) and that two types are present in *The Gift of the Bitterroot*.
- I know the basic parts of a plant (leaf, root, flower, stem)
- I know what plants, including the bitterroot, need to grow.
- I work to understand the relationship between the bitterroot and the Salish and Pend d'Oreille people.
- I understand the care and respect taken by the Salish and Pend 'Oreille each year in gathering the bitterroot for their use.
- I locate information in the story.
- I can compare and contrast information from many sources and use a Venn diagram to see the differences and similarities.
- I apply knowledge shared through the story to help plants grow.
- I give a gift to honor a woman or women in my community.
- I know the role of women in the creation, continued use and protection of the bitterroot.

The Gift of the Bitterroot

Day by Day Plan - Steps Overview

The time required will vary based on the teacher's intended goals. As a standalone read aloud, this book can be presented including the book walk, predictions, uninterrupted reading, discussion and possible re-reading (Day One steps) in about 30 minutes. The lessons here use *The Gift of the Bitterroot* as an anchor text with extensions into science and social studies, unfolding over five to six lessons of 30-40 minutes per day. Each day focuses on a different theme in the book, contextual information related to the relationship of the Salish and Pend 'Oreille to the bitterroot and how that relationship is maintained through traditions that continue to this day.

Timing for the teaching of this book, and possible support for even more robust science connections, requires forethought. Ideally, in the early fall, your class might actually set the stage for some of the activities here by creating a classroom compost bin or bucket, with the hope of having created some of your own compost to mix with potting soil by the 1st week of March. For ideas to support this, please see the extensions under compost for a great video and web-site. If you don't create your own classroom compost, find a class that has or simply purchase potting soil, while starting your own classroom compost for later. The first four lessons in this unit might be done in early March, ending with the planting of a flower (annual, like petunias) that each child can then give, in the spirit of the story, to a woman of importance in their lives around Mother's Day in May. Be sure to plant extra and monitor to be certain each student will have a plant for gifting later. So, Day 1 – 4 might occur around the first week of March and Days 5 with or without extensions, might follow ten or so weeks later in early May. In between, students will conduct observations on the growth of their plants.

Teacher Tip: Plan ahead! Maximizing cross curricular links and transforming routine activities (making Mother's Day gifts, for example) into thoughtful cross curricular extensions takes advanced planning, even personal curriculum mapping, on the part of the teacher. For this particular story, the teacher would plan in August, develop a compost experiment and unit in the early Fall, share the story at the beginning of March and plant seeds, and return to the story (a repeated reading) in early May (Mother's Day), the approximate time of the visit of the bitterroot plant to the Salish people, their celebration feast and harvesting time. Many picture books include teaching opportunities resulting from planning!

Day One – Read Aloud

Targets Day One

- I make predictions about a story.
- I can locate the Salish and Pend d'Oreille home land then and now on a map.
- I listen attentively.
- I picture what is happening in the story in my head.
- I understand the importance of the bitterroot to the Salish and Pend d' Oreille people.
- I retell the story with accuracy.
- I follow the chronological organization of the story.
- I draw scenes from the story in sequence.
- I identify parts of the story including beginning, middle and end.

Steps - Before Reading – Making Predictions and Book Walk

1. Ask students "What is bitterroot?"
2. As they make guesses (predictions), write these on the board.

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3. Once a number of responses have been recorded (keep in mind you may add one or two along with your students), have them look for patterns, “three of you said roots, and two said plants, are roots a part of a plant?”
4. Work on their ideas to expose the patterns, guiding them to a solid prediction.
5. Introduce the book: “Today we will learn if any of our predictions about what bitterroot is are true, by hearing a traditional story of the Salish and Pend d’Oreille people.”
6. Using a globe, US and Montana map in the classroom, find your location with the students, then point out:
 - the location of the Flathead Reservation today, and
 - the aboriginal territory of the Salish and Pend d’Oreille before the signing of the Hellgate Treaty in 1855. (It encompassed a vast area centered in Western Montana extending east past Billings, north to Canada, south to northern Wyoming and west into Idaho.)
7. Note that this is where they live now (reservation), and this is where they lived then, at the time the story began to be told among their people, long ago.
8. Conduct a book-walk to build background knowledge, activate prior knowledge and engage students.
9. Introduce the book, *The Gift of the Bitterroot*; storyteller, Johnny Arlee; and illustrator, Antoine Sandoval.
10. Based on the front and back cover alone, ask:
 - What on this cover do you think is the bitterroot?
 - Which of our predictions appear to be right so far?
 - How do you know?

Teacher Tip: For young children, use hardcopy maps first before going to Google Maps or Google Earth. The digital environment adds a level of abstraction that can make it more difficult for young children to grasp the concepts associate with place. It is better to move from hard copy to digital, assuring they understand. (They don’t get the “box with in a box,” concept yet. The idea that “my town is in my county, my county is in my state, my state is in my nation or country, my country is in my continent, planet” is difficult and the digital environment, where you fly and zoom actually makes it harder.)

During - Book Read

11. Read aloud the story *The Gift of the Bitterroot*. Note that an electronic version of the story can be downloaded to help you project this story so all can see the great illustrations and follow along with the text. Download a PDF version of the story from the Montana State Library at <http://www.archive.org/details/giftofbitterroot2008arlerich>. Use this “big book” style to support young readers.
12. Stop reading before the afterword.

Teacher Tip: Read the entire story without excessive “teacher talk.” It has become common for teachers to over-teach texts, often breaking them up with many side-bar literacy lessons. The most important lesson is that the story itself has value. Try to always share stories with few or no interruptions the first time through. This will increase attention spans and listening over time, and also enhance comprehension and intrinsic motivation. It is also consistent with the traditional telling of stories that come from the oral tradition.

After - Book Talk

13. Refer students back to the list of predictions made at the end of the book walk. Ask them:
 - Now that we have heard the traditional story of how the bitterroot came to be, what predictions turned out to be correct?

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- What more do we know about this special plant?
 - Which predictions were not true, now that we have heard the story?
14. As they confirm or reject predictions, go back to the book (use both text and pictures) to prove or disprove.
- We predicted.....
 - What did the book say?
15. Invite discussion of the story and as it unfolds, go back to the book to confirm and support students' comprehension. Discussion might include:
- What was happening to the people before the bitterroot was created?
 - Whose tears created the bitterroot?
 - What were the two things that the bitterroot provided to "comfort" the people in their time of need?
16. Have students make chronological story maps or simple illustrations by drawing pictures to retell the story of *The Gift of the Bitterroot*. You could:
- (Option 1) require one picture from the beginning, one from the middle, and one from the end of the story from each student; or
 - (Option 2) break the class into three groups (beginning, middle or end) and assign the students in each group to select an event from their assigned part (beginning, middle or end) of the story to illustrate. Each student should do at least one drawing illustrating a detail.
17. If you selected Option 2, have students from each subgroup organize their illustrations in chronological sequence, then put them from all three groups (beginning, middle and end) in sequence. You will have lots of variations and different details selected. Sequencing the illustrations supports deepening comprehension and is an assessment of their understanding of the basic story.

Day Two (or Day One – Part 2) - Culture

Targets Day Two

- I recall and retell a story from my pictures.
- I understand the relationship between the bitterroot and the Salish and Pend d'Oreille people.
- I understand the care and respect taken by the Salish and Pend d'Oreille each year in gathering the bitterroot for their use.
- I distinguish between a traditional story and an informative text.

Retell and Repeated Read To

1. Invite students to share their story maps with a partner, each taking turns retelling the story of *The Gift of the Bitterroot* through the pictures they drew of the beginning, middle and end, or have them lay the entire classes illustrations in order and conduct a "story walk" (a bit like a gallery walk) through the illustrations in sequence, retelling the story from the pictures as you go.
2. Ask, "Who would like to hear this story again?" Primary students will.
3. Reread the story, (less than 5 minutes).
4. Stop at the beginning of the afterward on *The Bitterroot and the Salish and Pend d' Oreille People*.
5. Show students how one story, a traditional story, ends, but here at the back of the book another story of a different type begins.
6. Remind them that the **traditional story** is about a time long, long ago ... in the earliest history of the Salish and Pend d'Oreille people, and long before white settlers moved into their territory. This last

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part of the book provides facts and information about the bitterroot and traditions associated with it that happen to this day. It is called **informational text** and it tells facts. Here, it is a book within a book that we call an “afterward.” It is a part of this book that shares information *after* the main story.

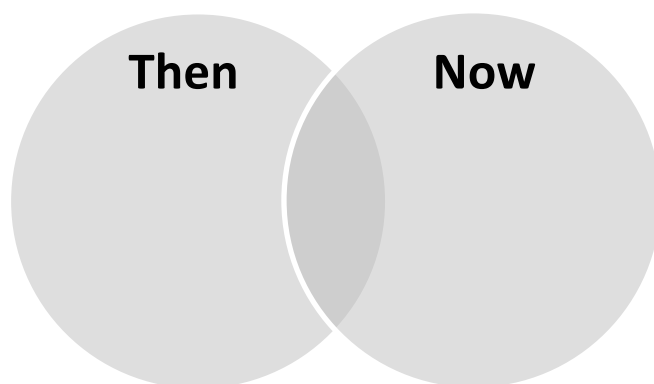
Extended Reading - Read With

1. Read the afterward describing the how the Salish and Pend d’Oreille greet, harvest, prepare and celebrate the return of the bitterroot each year.
2. Ask students:
 - Can any of you remember a recent time when your family had a guest or visitor (perhaps a Grandparent or Aunt or Uncle) in your home?
 - What was that like?
 - What did your family do to prepare for the visitor(s)?
3. Common responses will be cleaning, making up a guest bed, or perhaps preparing a special meal.
4. How did the Salish and Pend d’Oreille prepare for the bitterroot? (Special meal, greeting, prayers)
5. During the time of the visit of their guest, the bitterroot, what did the people do? (Devoted all their time to gathering the root, once the feast and celebration were completed.)
6. What do you think they do now? (They still conduct the greeting, feast and gathering each year.)
7. Using sections of DVD *Story of the Bitterroot* (distributed by OPI to all school libraries in 2006), conduct a comparison study of then and now. Too retain focus and avoid confusion, use only these selected segments. The entire video, along with a critical literacy lesson, may be a good choice for 7th or 8th grade Montana History, but is not recommended for this grade level or lesson. (It is a story of westward expansion thematically organized around the plant, the bitterroot. It includes segments of significant value for showing the historical and contemporary relationship of the Salish and Pend d’Oreille to the plant, however much of the narrative focuses on Lewis and Clark, naming the State flower, homesteading and propagation by settlers.)
8. First, go to “When We Were Children” (Section E on the menu or Title 6 on the DVD) and scroll to time mark 1:18 in the DVD. Play the remainder of this section on times past. (Just under 10 minutes.)
9. Next, go to the section titled “Gathering” (Section G on the menu or Title 8), and watch the entire 7 minute section.
10. Place a Venn Diagram on the board, labeling the circles Then and Now.
11. Now ask students:
 - Based on the book *The Gift of the Bitterroot*, and the video clips we have seen, what was it like gathering bitterroot in the past? (women dig, camp, travel to the bitterroot)
 - Where did they go to dig? (Missoula Valley, Bitterroot Valley, all places where the plant was found)
 - For how long? (Digging time lasted about 2 weeks)
 - How were the roots preserved? (dried in the sun)
 - What is it like today? (women still watch for and greet the bitterroot, but men dig as well, shorter time, not encampment, small areas where plant is found, development and private landownership has caused loss of access and loss of the bitterroot)

Teacher Tip: Many books have sections that are informational linked to picture books that might be biographical, autobiographical or even traditional literature. With each read aloud you conduct, be sure to directly teach about the genre of the book. In this way, you are building schema that supports them making more informed predictions about a text and will deepen their comprehension over time. These skills are essential to becoming a sophisticated reader.

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- What are the differences? (Go to Camas Prairie, gathering is brief as the Tribes don't rely on the bitterroot to survive)
 - What things are the same? (still hold feast, greet and pray for the plant and for health and good fortune in the coming year, teach the children, some elders still use the bitterroot as food source, maintain norms for respect, women still central to gathering, greeting and caring for bitterroot)
12. Place the details students generate in discussion on the board in the **Then** circle, **Now** circle, or if true then and now, in the middle.



Day Three - Plants

Targets Day Three

- I know the basic parts of a flowering plant. (flower, leaf, root, stem)
- I work cooperatively in a group, examining a plant.
- I draw parts of the plant with accuracy and label them.
- I am aware that the root of the bitterroot was the part that was eaten.
- I know the name for the plant, bitterroot, is made of two words: bitter + root = bitterroot and that words created with two other words are called compound words.

Word Work - Mini-lesson

1. We have been studying a very special plant and how it was used by the Salish and Pend d'Oreille. What is that plant called?
2. As students respond, write the plant name bitterroot on the board, low enough for a child to be able to underline it.
3. Conduct a mini-lesson on compound words.
4. Tell students, some longer words are actually made up of two shorter words. These are really easy to read, if you look for the familiar shorter words that make up the longer word. Bitterroot is a word just like that.
5. Pass out a half sheet of paper with a short list of compound words on one side and blank on the other.
6. On the blank back of the practice sheet, have students write the word bitterroot (they may do this from memory or the board, depending on their grade level.)
7. Now, provide them each with a colored marker.

Teacher Tip: One of the first types of multisyllable words taught to a beginning reader are compound words. They consist of two or more words that are spelled normally and often retain their original meanings. Children can easily recognize the short, known words within compound words, giving them access to confidence building "big" words. Typically, each of the short words in a compound word is accented, which makes them less confusing to a beginning reader.

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8. Have them take a careful look at the word they have written. (They do this while you also rove the room to assure they have written the word correctly – you may pause to provide support here as needed.)
9. Ask students, using the marker, to draw a line between the two words, or box the words using the colored marker.
10. Again, rove and check to see if they could distinguish between bitter and root in the word bitterroot. If they could, there should be a colored line (or box) separating the two simple words.
11. Once you see each child understands the concept, have them turn the sheet over to the side with the following list.
12. Now, have them do the same, drawing a line between the two small words in each of these new compound words.

1. buttercup	7. sandpaper
2. backpack	8. groundhog
3. newspaper	9. afternoon
4. sunlight	10. eyebrow
5. raindrop	11. baseball
6. balsamroot	12. cottonwood

13. Discuss with your students how to look in longer unfamiliar words (search the words) for the known words, and eventually common prefixes and suffixes found within them. In this way, they develop one new strategy for using what they know already to unlock words unfamiliar to them.

Science Extension - Parts of a Plant

1. Place students in small groups of 3 to 5, seated at tables or with desks pulled together.
2. Provide students with drawing materials, paper and markers or colored pencils.
3. Place a sheet of newspaper unfolded in the center of the table or desks, setting one plant (common annuals) removed from the pony pack in the center - soil and all.
4. Tell students they are going to examine the plant to identify its parts, to do so, they will have to get their hands dirty.
5. Remind them to avoid their eyes, face, and nose once they have their hands on the soil.
6. Allow about 10 minutes and let the students explore the plant by gently removing the soil from around the roots. Ask them to try to be careful enough that the plant stays intact – so it might be planted and stands a chance at recovering.
7. They should work slowly, taking turns, to release the soil from the root ball.
8. Once they have, have them discuss what they see.
9. What are the parts?
10. Which part is the root, the part of the plant on the bitterroot that was the Salish and Pend d'Oreille food source? Where is the stem? The leaves? The flower? Can they see any buds? What else do they notice?
11. After about 5 minutes of discussion, have each group take turns washing their hands, and then return to the table.
12. Now, ask them to draw the plant, and its basic parts.
13. You may find it useful to use your PC and projector to show them some botanists' drawings of wild flowers with similar plant anatomy.

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14. When they are done, give the plants a break and place in water until you can have a student from each group replant them, or do so yourself.
15. Have them color and label the parts. Provide support for part names as needed. This is more specialized vocabulary and not high frequency site words.
16. Next, conduct a discussion of what the various parts of the plant do. (Roots take in water and nutrients, leaves convert sunlight to energy via photosynthesis, flowers are how the plants reproduce, assuring more plants the next year.)
17. Have students, based on their grade level, add details to their sketches.
18. Finally, show them the illustrations from *Gift of the Bitterroot* on pages 16 and 19. If you have a PC projector, project these pages from the downloadable PDF version available from the Montana State Library. Point out the parts of the bitterroot. Tell them that the bitterroot are only visible above ground for about two months of the year. The rest of the year they are dormant (like sleeping) underground, waiting for the spring.
19. Share the 5 minute video clip, Part C - Botany, from the DVD *The Story of the Bitterroot*.

Day Four - Plants

Targets Day Four

- I know what plants require to grow.
- I reread a familiar text for a specific purpose (looking for evidence of what plants need to grow.)
- I understand that compost is made from dead organic material (plants and animals), and creates rich soil that helps plants grow.
- I plant seeds.
- I tend seeds providing water and sunlight.
- I closely observe, or watch, to better understand how plants grow.
- I record my observations, writing a single sentence describing what I see each day.
- I compare / contrast the seeds we planted and the plants that will grow from them to the bitterroot, looking for things that are different, and things that are the same.

Science Extension - Planting and Plant Life

1. Ask students:
 - What do plants require to live and grow?
 - Can we find clues in the story *The Gift of the Bitterroot*?
2. Together, reread *The Gift of the Bitterroot*, projecting the story if you can, have students seek information in the traditional story or from the illustrations that provide clues to the elements that plants need to survive (water, sun and soil). Have them record their findings silently (no calling out) on a piece of paper, to be shared and debriefed on later. Note that compost is explicitly referenced in the story (dead things). Water and sunlight will require inferential skills; they are present, but not explicitly stated. This is a great point to teach inference!)
3. Place students with their notes in groups of 3 to 5 or in pairs and have them share with each other their findings based on evidence in the story (again, text and illustrations).
4. Have each group report out their findings to the rest of

Teacher Tip: Inference is a critical reading skill that requires the reader to predict, make judgments, draw conclusions or interpret a text blending their prior knowledge and experience with threads of evidence found in the text.

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the class.

5. Record their ideas on the board, and as ideas are repeated, simply add a check or tally to them.
6. Conduct a discussion of their findings.
7. Have students summarize their findings individually writing a single paragraph that describes in general or simple terms what plants need to grow and why those things are required by plants.
 - How do plants use the sunlight?
 - What do plants get from the soil?
 - How does a plant take up nutrients from the soil?
 - Why do they need water?
20. Do different plants need different conditions; including dryer / wet, sun / shade, rich / rocky soils? The 5 minute video clip (Part C – “Botany”, from the DVD *The Story of the Bitterroot*), as well as the back of the seed package are good sources here. If you have a document camera, project the information on the back of a seed package or two.
8. As students write (allow 15 minutes or so) prepare for the planting project.
9. Assemble materials:
 - Potting soil and compost. If you have created your own compost as a class, use it now and blend with potting soil! See the extension activity below.
 - Cups or other containers for planting seeds.
 - Seeds (petunia, pansy etc...)
 - Watering can. (SUGGESTION - or plastic spray bottles so that students can spritz their soil and seeds but not flood it and disrupt the seed)
 - Popsicle sticks or other means of marking the pots with the child’s name.
 - Sunny window or area to place the pots and observe over the coming weeks.
10. Have each student plant several, (up to three) plants, following instructions on the package. Plant a few extras yourself to assure against seed failure, thus assuring that each child will have one viable plant to give away in about 8 to 10 weeks.
11. When done, have students wash their hands.
12. Place plants in sunny window.
13. Introduce students to the observation log (found in the appendix) or use paper or small notebooks where they will make a single observation every day regarding the development of their plants, or monitor the soil conditions (dampness) etc...
14. Using the sample in the appendix or a notebook or observation / field guide of your choice, show students how to date entries and then record their first observation writing what they did to plant the seeds.
15. Allow about 5 minutes per day (less in the weeks before germination) to have students observe and record their observations and check to be sure the soil is damp. (Be careful not to overwater!) Continue until it is time to give away the plants (7 to 10 weeks?)

Day Five - Giving

Note: Day Five is not concurrent. If you are following the suggested plan, then six to ten weeks ago you shared the story *The Gift of the Bitterroot* and students began on a plant project. With this final lesson, students will gift one or more of the plants they planted to a woman of importance in their lives. It could be near Mother’s Day in your school year, and a fitting way to close this inquiry into the bitterroot and the Salish and Pend d’Oreille people.

Targets Day Five

- I listen attentively to a recorded version of a familiar story.

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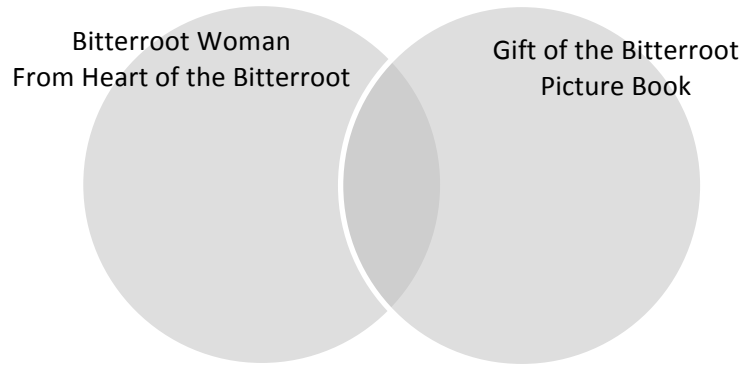
- I compare two different versions of the story of the bitterroot to determine similarities and differences.
- I am aware of the differences in style and form between two versions.
- I know the difference between a story I tell about myself (1st person narrative - “I”) and a story told about me or someone else by another person – (third person narrative – “He/She”) or first and third person.
- I recognize a story told in the form of a poem (narrative poetry.)
- I know the importance of giving.

Listening, Compare / Contrast, 1st vs. 3rd Person

1. Review with your students the following listening skills.
2. Good listeners:
 - Look at the person who is talking, or turn your ear toward them.
 - Listen and don't interrupt.
 - Think about what the person is saying.
 - Picture what the person is saying.
 - Ask questions, if appropriate, to find out more or understand.
 - Nod, smile or say something to show you understand.
 - Repeat what you heard in your own words.
3. Tell students that today they are going to need to use their best listening skills to listen to a story that should be familiar to them.
4. **Do not tell** them that the story is another version of the traditional story of the coming of the bitterroot to the Salish and Pend d'Oreille peoples; allow it to be a mystery.
5. Ask them to listen with care to see if this story is familiar.
6. Play Track 10, “Bitterroot Woman”, from *Heart of the Bitterroot* CD. It is a narrative poem, written in first person, recounting the story.
7. When you are done playing the track, have students write down “admit ticket” style, their guess regarding the story.
8. It has been six to ten weeks. Do they connect the dots?
9. Collect and review their responses.
10. Tell them (if they did not connect the dots) that this is another version of *The Gift or the Bitterroot*, but this story seems very different. Let's explore what makes this version different, and what is the same.
11. Draw a Venn Diagram on the board again, but this time label as follows:

Teacher Tip: The perspective “I” and distinction between 1st, 2nd and 3rd person can be a difficult concept to master, and many adults slip in their writing between 1st and 3rd person. It is a common error. Begin drawing students' attention to it right from the start by asking questions like “Who is telling the story?” Then, talk specifically about “I” and “me” being first person, “you” being second person, and “he” or “she”, being third person. Build cognitive academic language by linking accurate terms to your developmentally appropriate or simplified explanation.

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12. Have students listen carefully as you reread *The Gift of the Bitterroot*.
13. What do they notice? How are these two versions different?
14. You may need to replay Track 10, "Bitterroot Woman", one more time.
15. Have students in small groups, using chart paper, draw their version of the diagram on the board.
16. Allow 10 to 15 minutes for them to discuss and note on their diagram the differences and similarities between the stories.
17. Have each group report out. Did any notice the change in person? Did any notice that "Bitterroot Woman" sounds like a poem or the lyrics to a song?
18. They should have many similarities, and not very many differences.
19. If you can, project the text of "Bitterroot Woman" from study guide or the CD insert. This will allow students to see the structure of this narrative poem version. Also, pull up the PDF version of Gift.
20. Do they notice the difference in the person telling the story? If not, ask them directly: Who is telling the *Bitterroot Woman* story? (the woman herself). Who is telling *The Gift of the Bitterroot*? (a third person, observer, or Johnny Arlee)
21. Provide direct instruction projecting these two resources to show visually the difference between the two stories they heard.

Gifting

1. Remind students that the Salish and Pend d'Oreille people consider the bitterroot to be a gift, created from tears of sadness shed by the old woman.
2. Today, we are going to prepare to give a gift to a woman or women in our lives who are special to us.
3. If selecting to do so, have students write letters, poems or notes of tribute to their mothers or a woman who has helped them in life. (Message to mothers extension.)
4. The extension activity on gifts and gifting (reading picture books on gifts) is another useful extension, if time allows.
5. Prepare and decorate the plants, along with the letters.
6. Send home with the students to give to a woman they love, and / or, create a community planting (a bed or planter of annuals) in a location where women in the community can enjoy it. Suggestions might include elders or seniors centers, public libraries, nursing homes or hospitals. The idea is to give back to a woman or women in the community in the form of beauty to provide joy and/or comfort to those who may be sad, grieving or lonely. In this way, students have the opportunity to connect to the deeper meaning of *The Gift of the Bitterroot*, and take this lesson to the level of social action.

Assessment

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- Direct observation of listening behavior.
- Drawings made by students of key events in the story.
- Accurate retell of the story with or without the drawings.
- Evidence of student awareness resulting from in-class discussion of how traditional stories helped to teach about the natural world.
- Compound word division practice sheet.
- Plant anatomy drawings, with labels.
- Direct observation of group participation and behavior during plant exploration.
- Class Venn diagram comparing Then and Now.
- Findings recorded (notes) on what plants need to grow.
- Plants.
- Observation notes on growth of and care for plants.
- Admit tickets (recounting the story - long term memory from prior lessons)
- Group Venn diagram, comparing *Bitterroot Woman* to *The Gift of the Bitterroot*.
- Letters, notes cards or messages to mothers, or a woman of importance in their lives.

Teacher Notes and Cautions

Be aware that Western genre labels for stories coming from an oral tradition have connotations that can be interpreted as negative. For example, it would be inaccurate and possibly demeaning to refer to traditional stories as *fables*, *myths* or *tall tales*. They are often called legends, but even that term does not capture the essence of these stories coming out of an oral tradition. A good rule of thumb is to use language that is respectful of the potentially sacred nature of these stories to American Indian peoples. Therefore, treat them in class the way you might expect stories from the Bible to be treated - with respect. Here and elsewhere, if you don't know enough about a story to exclude it from the oral traditions and clearly use a different genre label, consider using the neutral term *traditional story*. This avoids making assumptions about belief systems that are often known only to those within a particular cultural group. Be careful of the overarching categories of fiction and non-fiction. To an individual within the culture, these stories are rarely, if ever, considered fiction.

Vocabulary

Specialized or Topical

bitterroot, gift, famine, comfort, guardian, grieving, leaves, blossom, root, bitter, service berry, balsamroot

Compound Word (for mini-lesson)

bitter + root = bitterroot

Concept Words

The Gift of the Bitterroot

Bitter, sweet, sour, salty, spicy

Extension Activities

1. Compost

- Create a classroom compost program in the early fall, or as soon as school begins. Instructions for many manageable variations can be found on line.
- Study compost and composting. The video and study guide from the Cornell Waste Management Institute: *It's Gotten Rotten!* is a great place to start and can lead to an extensive science investigation into the nature of compost.
- Remind students that the essence of compost, (dead plants) is actually clearly articulated in *The Gift of the Bitterroot* (page 13) "...food that grows from dead things" and (page 14) "...mixing with plants that have died" indicated conscious knowledge articulated in the oral tradition of what we now use scientific terms to describe.

2. Flavors

- Discuss the flavor bitter, and see if students can recall something they have tasted that is bitter.
- Bring to class food items for a taste test representing each of the following five flavors: bitter, sweet, salty, sour and spicy.
- Ask why elders might have used berries, sugar or salt when preparing the bitterroot?
- Ask what might be different in the preparation of bitterroot today versus long ago? (introduction of sugar, etc.)

3. Gifts

- Create a center with gift related picture books in your classroom for students to explore.
- Suggested titles that include relationships to special women are included among the support texts for this unit and in the bibliography.
- Invite students to read different stories that share different perspectives on the nature of a gift.
- Add titles to the list from your own favorites, each with a different perspective. (For example, one of mine is *The Giving Tree*.)
- Use the center to conduct further exploration of genres and sort the books along with the students by genre periodically, talking about what makes a book conform to a specific type. This is teaching the skill of classification and categorizing, but at the same time, also enriches schema - critical to advanced reading comprehension.

4. Message to Mothers (or others)

- Don't let the chance to have an authentic purpose and audience for student writing go by.
- Develop letters to mothers (or an important woman in the life of the child), but rather than the quick "I love you!" placed in a card, have students craft letters moving through all the stages of the writing process, over the course of a week or two.
- Teach them to think deeply and come up with specific details, reasons, memories etc... rather than float in the greeting card world of generalities. When the flowers children have given to important women in their lives have long past, these letters will still be saved as treasures by the women who receive them.
- Writing and eliciting and articulating specific details for an intended purpose are critical skills, under taught and necessary to be successful in college and careers one day.

The Gift of the Bitterroot

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Appendix

Literacy Analysis and Comprehension Strategies with *Beaver Steals Fire: A Salish Coyote Story* – Model Literacy Lessons Incorporating Indian Education for All in the Elementary Grades

Unit written by Margaret Petty

Unit Introduction

In this week long unit students are introduced to a Montana Salish traditional story in the context of a delightful award-winning picture book. The lessons are devoted to: developing skills in literary analysis and comprehension strategies, with an emphasis on developing skills in questioning and inferring; determining sequence of events; synthesizing the story through a retell; and comparing and contrasting the story with other traditional stories. In addition, students will learn about several Essential Understandings about Montana tribes.

NOTE: Traditional Coyote stories should only be told and discussed in the winter when snow is on the ground. To respect this Salish tradition, teachers are asked to teach this unit only during the winter months.

Anchor Text

Confederated Salish and Kootenai Tribes. *Beaver Steals Fire: A Salish Coyote Story*. Illustrated by Sam Sandoval, University of Nebraska Press, 2005. (American Indian Youth Literature Award, sponsored by the American Indian Library Association, picture book category winner 2006.)

Support Texts

Confederated Salish and Kootenai Tribes. *DVD: Fire on the Land/ Beaver Steals Fire*. 2005 .
(This 2-DVD set was distributed by Montana OPI to all Montana school libraries. *Fire on the Land* is also available at this web site: http://www.cskt.org/fire_history.swf)

Beaver Steals Fire: A Salish Coyote Story

Fast Facts

Genre	Traditional Story
Suggested Grade Level	2-4
Tribe (s)	Montana Salish
Place	Aboriginal homeland of the Salish people ..." in the land above and earth below."
Time	"A long, long time ago ..."

About the Author and Illustrator

Johnny Arlee, a Salish elder from the Flathead Indian Reservation, has worked throughout his life to pass on the traditional culture and way of life of the Salish and Pend d'Oreille people. He played a key role in developing the Salish-Pend d'Oreille Culture Committee and is the author of three other books: *Coyote Stories of the Montana Salish Indians*, *Mali Npnaqs: The Story of a Mean Old Lady*, and *Over a Century of Moving to the Drum: The Salish Powwow Tradition on the Flathead Reservation*.

Sam Sandoval is an artist living on the Flathead Indian Reservation. He attended the Institute of American Indian Art and works for the Salish and Kootenai Tribal Preservation Department.

Text Summary

According to the curriculum guide for *Fire on the Land*, pending publication by the Fire History Project of the Confederated Salish and Kootenai Tribes Natural Resource Department, "*Beaver Steals Fire* is a contemporary retelling based on part of a traditional Coyote story of the Salish and Pend d'Oreille people."

Beaver Steals Fire: A Salish Coyote Story is a picture book version of an ancient story that represents thousands of years of Salish and Pend d'Oreille oral tradition. Retold by Salish elder Johnny Arlee, and beautifully illustrated by artist Sam Sandoval, *Beaver Steals Fire* tells the story how the animals worked together to obtain fire and helped prepare the earth for the human beings yet to come. This book is part of a Fire History Project that includes a DVD and web site. At the end of the book, in "A Note to Teachers and Parents," the reader is told "this story teaches our children how difficult it was to bring fire from the sky world and how important it was to animals and humans."

The DVD version of *Beaver Steals Fire* shows Salish elder Johnny Arlee telling the story to a group of children in a tipi setting and includes illustrations from the book. The other DVD in the set, *Fire on the Land*, includes interactive information on Salish tribal history, the history of Salish fire use, fire ecology, fire management activities on the Flathead Indian Reservation, and other resources on the topic of Indian fire use. Although the textual material may be too advanced for elementary students, it contains

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valuable background information for teachers. The elder interviews and photos would be of interest to younger children.

Materials

Day One

- Copy of the book *Beaver Steals Fire*
- Optional: Copy of the DVD *Fire on the Land/Beaver Steals Fire* (This DVD set was sent to all Montana school libraries. *Fire on the Land* is also available as a website:
http://www.cskt.org/fire_history.swf)
- Optional: DVD player and TV monitor or computer with DVD player and computer projector
- Map of Montana showing the locations of Montana Indian Reservations
Downloadable at: <http://opi.mt.gov/programs/indianed/reservationmap.html>

Day Two

- Copy of the book *Beaver Steals Fire*
- Optional: Copy of the DVD *Fire on the Land/Beaver Steals Fire*
- Optional: DVD player and TV monitor or computer with DVD player and computer projector
- Chart paper
- Post-it notes

Day Three

- Copy of *Beaver Steals Fire* so that all students can view the text
- Copy of the DVD *Fire on the Land/Beaver Steals Fire* using a DVD player and TV monitor OR
 - Computer with DVD player and computer projector OR
 - Hard copy of book with document projector OR
 - Overheads of text with overhead projector
- Chart paper
- Post-it notes

Day Four

- Copy of *Beaver Steals Fire*
- Drawing materials (paper, coloring supplies)

Day Five

Selection of traditional Native American fire-bringer stories from other tribes, such as:

Clark, Ella. *Indian Legends of the Pacific Northwest*. University of California Press, 2003.

Beaver Steals Fire: A Salish Coyote Story

“How Coyote Brought Fire to the People”
“How Beaver Stole the Fire”

McLellan, Joseph (Métis). *Nanabosho Steals Fire*. Illustrated by Don Monkman (Cree). Pemmican Publications, 1990.

Moore, Marijo (Cherokee). *First Fire*. Illustrated by Anthony Chee Emerson (Diné). Rigby, 2000.

Northwestern Band of the Shoshone Nation. *Coyote Steals Fire- A Shoshone Tale*. Utah University Press, 2005.

Graphic Organizers:

“Making Inferences” Free and down-loadable from [www.FreeReading.net](http://www.freereading.net/images/6/68/FreeReading_Making_Inferences.pdf)
(http://www.freereading.net/images/6/68/FreeReading_Making_Inferences.pdf)

“Questioning Web” Free and down-loadable from
<http://www.busyteacherscave.com/printables/reading.html>

“Questions/Inferring” Free and down-loadable from
<http://www.busyteacherscave.com/worksheets/reading/question%20chart.pdf>

Essential Understandings and MT Content Standards

	1-There is great diversity between tribes.		4-Tribes reserved a portion of their land-base through treaties.	Reading – 2.2,2.5,2.6, 2.7, 2.8,2.9, 2.10, 2.12, 2.13, 2.14	Social Studies - 6.2
	2-There is great diversity between individuals within any tribe.	x	5-History is told from subjective experience and perspective.		
x	3-Ideologies, traditions, beliefs, and spirituality continue through a system of oral traditions.		6-Federal Indian policies shifted through seven major periods.	Literature – 3.1,3.3,3.6 Writing – 5.1,5.2,5.3,5.4,5.7,5.8	Listening/Speaking - 1.3, 1.4, 1.7, 1.8
			7-Three forms of sovereignty exist in the US - federal, state, & tribal.		

Please see OPI web---site for detailed information on *Essential Understandings Regarding Montana Indians* (<http://www.opi.mt.gov/pdf/indianed/resources/essentialunderstandings.pdf>), Montana Content Standards, and Montana Common Core Standards (http://opi.mt.gov/Curriculum/Index.html#gpm1_8)

Overarching Learning Targets

- I listen attentively.
- I can make connections with what I have read.
- I can retell the important events of a story in order.
- I can tell the main idea and details of a story.

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- I can ask questions while I read a story.
- I can make inferences based on clues from the text and my background knowledge.
- I can infer the author's purpose and theme
- I can tell the setting, characters, plot, problem and solution in a story.
- I can explain the characteristics of a traditional story
- I can compare and contrast ideas.
- I can locate the Flathead Reservation on a map.
- I can tell how Salish traditions and beliefs continue through the oral tradition or storytelling

Day by Day Plan - Steps Overview

The time required will vary based on the teacher's intended goals. As a stand-alone read aloud, this book can be presented including the introduction, uninterrupted viewing and reading, and discussion (Day One and Day Two steps) in about 90 minutes. Using the 5-day plan provided here, *Beaver Steals Fire* serves as an anchor text with 40-50 minutes a day devoted to developing literacy skills in comprehension and returning to the themes in the book and storytelling traditions.

Develop Background

Teachers are encouraged to develop their background knowledge about the Salish people and fire in the Northern Rockies by viewing the DVD *Fire on the Land* before beginning this unit. Of particular interest and benefit to educators is Germaine White's commentary "The Story's Relevance" located on the *Beaver Steals Fire* DVD. A wonderful traditional culture overview is found on the History link of *Fire on the Land*. Teachers without access to the DVD should read "A Note to Teachers and Parents" in the hard copy of the picture book.

Day One

Read-To and Discussion of Essential Understandings

Targets Day One

- I can show respectful behavior when speaking and listening.
- I can listen and respond to stories from the oral traditions of different cultures, including Montana American Indians.
- I can locate the Flathead Reservation of a map.
- I can explain the characteristics of a traditional story.
- I can tell how traditions, beliefs, and spirituality continue in modern American Indian cultures through the telling of stories, or the oral tradition.

Teacher Tip: "Be aware that Western genre labels for stories coming from an oral tradition have connotations that can be interpreted as negative. For example, it would be inaccurate and demeaning to refer to traditional stories as "fables, myths, or tall tales." I have often heard them termed legends, but even that term does not capture the essence of these stories coming out of an oral tradition. My rule of thumb is to use language that is respectful of the potentially sacred nature of these stories to Indian people. Therefore, treat them in class the way you might expect stories from the Bible to be treated – with respect."

Arlene Public Schools K-12 Literature Units.OPI. Teacher Resources – "Teacher Notes and Cautions" by Tammy Elser. (p. 309)

Before Hearing the Story

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1. Ask students if they have been told stories, as opposed to having a story read to them. What were the stories? Who told the stories? Do students know family members or other students who are good storytellers? What makes a good storyteller? What makes a good story to tell?

2. Invite students to tell a familiar story. Have them sit in a circle and use a story stick or story stone to retell as a group a traditional story they might know well, such as “The Three Bears” or “Little Red Riding Hood.” Start the story and give each student a chance to hold the stick, tell part of the story, and pass the stick on until the end. Discuss with the students why they all knew the story well enough to tell it. How many times have they heard this story as they were growing up? What were the qualities of the story that helped them to remember the details?

3. Lead a class discussion about why people told stories in the past and why it’s still important to tell them. Some of the reasons may be to stimulate the imagination, to entertain, to teach lessons, to teach history, to pass on important cultural information, and to explain things.

4. Tell students that the story they are about to hear is a traditional Salish story. Explain that traditional stories are stories passed down over many generations. These could include stories that we now call folktales, legends, fables, fairy tales, tall tales, and myths. Many stories in this genre are very important to the history, religion, and culture of the groups who own them. And so the people who own those stories don’t think of them as fairy tales or myths.

Explain that although Creation Stories, or Coyote stories, are very popular with children, they are not children’s stories in the sense that some fairy tales are.

Coyote stories tell of a time before the human race of today, when the world and the people who lived in this world were different. Salish Coyote stories tell of Salish history, their lifestyles, how they are to do certain things, how to prepare foods and clothing, and how things came to be.

Traditional Coyote stories should only be told and discussed during the winter when snow is on the ground. The elders bring out the stories in November and put them away again usually by February or March. The Salish Culture Committee asks others to respect and follow their tradition of only telling Coyote Stories in the winter months.

Tell students that what is valued in this tradition is the keeping and saving something for the time of year during which it belongs. Ask students if they have any traditions that are kept during a specific time of year. Examples might be: we don’t set up a Christmas tree in July, we only go trick or treating at Halloween, etc.

5. Explain that the Salish Nation is one of the three tribes (the Salish, Pend d’Oreille, and Kootenai) of the Flathead Reservation. The tribes today have organized as the Confederated Salish and Kootenai Tribes. On a map locate the Flathead Reservation in northwestern Montana. Tell students that the original territory of the Salish and the Pend d’Oreille included western Montana, some land east of the mountains, north into Canada, west into northern Idaho and eastern Washington, and south into Wyoming.

6. View DVD Version of the Story: Because it is important for students to understand that the traditional way of transmitting cultural information is through the telling of stories, it is recommended that students first see the story being told before experiencing the print version. If the DVD rendition of *Beaver Steals Fire* is available, begin with it first. Tell students that they will be watching Johnny Arlee, a Salish elder, tell an old story to Salish children living now. The film will also show the pictures from the

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book. Explain that in traditional storytelling, the storyteller would not have a book nor would there be pictures to see.

During – Hearing the Story

7. When viewing the DVD, ask students to carefully notice things that give clues to the time of year the story is told. Have them look for some traditions from the past that they see today.

After – Discussion of Essential Understandings

8. Following the viewing, give time for a discussion to share what they noticed, for example:

The Salish language was spoken, as well as English.

The people were wearing traditional clothing.

Children gathered in the tipi and heard stories told to them by an older person.

The children sat quietly and listened.

The story may have told of values and morals, or how and why things came to be.

The story was told when snow was falling.

Coyote was in the story.

9. Clarify with the students that although the storyteller and the children were wearing traditional clothing and sitting in a tipi, Salish people now wear contemporary clothing, live in modern houses, etc. Also discuss that although the DVD showed pictures from the book, in a real setting only the words would be heard. There would be no pictures. Ask students what would be the advantages and disadvantages of hearing a story versus having a book read to them.

10. Write on the board or display the following paraphrased Essential Understandings. If necessary, rephrase them so that students understand the concepts.

Each tribe has its own history that has its own point of view.

Traditions, beliefs, and spirituality continue in modern cultures through the telling of stories, or the oral tradition.

11. Ask students to think about the statements and discuss any examples from the DVD that illustrate them.

12. After hearing the story, the following questions could prompt large group, small group, and individual oral or written responses.

Discussion Questions about the Essential Understandings

Which tribe is represented in the story?

How is the ancient Coyote story *Beaver Steals Fire* still being told today?

How did the Salish explain how fire came to be? How is that oral, or spoken, history?

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From what you have seen and heard, how do traditions, beliefs, and spirituality continue in modern Salish culture?

13. To conclude the lesson, have students complete an exit slip writing their answer to the question: What is a traditional story? Explain how *Beaver Steals Fire* is a traditional story.

Day Two

Repeated Read To and Strategy-Based Comprehension Instruction: Asking Questions

Targets Day Two

- I can identify and use effective listening strategies
 - I can listen and respond to stories from the oral traditions of different cultures, including Montana American Indians
 - I can ask questions of teachers, authors, others and myself before, during and after reading.
1. **Picture Book or Digital Version:** Follow up with a second reading using the picture book version of *Beaver Steals Fire*. A recommended alternative is to project the digital version of the picture book, which is contained in the DVD *Fire on the Land*. The advantage of the projected version is that students can easily follow along with the text as a Shared Reading (as in a Big Book) and if you choose the narration, the Salish words will be pronounced accurately.

If you choose the digital version, click on *Coyote Story* in the Main Menu of *Fire on the Land*. Read aloud the segment “About Coyote Stories.” Then choose “Read the Story.” When you read the story on the DVD, you can select to have the story narrated in English or Salish. In addition, there is an option to see either English or Salish words in the text.
 2. During this second reading, you will be demonstrating a modeled Think Aloud using the Questioning Strategy. Later in the story you will also have students share their own questions with the group. Prior to reading the book to students, identify where you might pause and think aloud about questions you have about the story.
 3. Tell students that what we know about great readers is that they do certain specific things when they read. One thing great readers do is they automatically ask questions before, during, and

Teacher Tip:

Among the major ideas of *Mosaic of Thought: The Power of Comprehension Strategy Instruction*, by Ellin Oliver Keene and Susan Zimmermann is that proficient readers are "metacognitive;" that is, they "think about their own thinking" while reading. As such, proficient readers:

Make Connections by connecting the text to themselves, other texts, or the world

Determine Importance of ideas and themes of a text

Ask Questions before, during and after they read

Create Sensory Images as they read to engage themselves and create interpretations

Make Inferences as they draw conclusions, make predictions, and make judgments

Synthesize as they read and after they read by being aware of their changing conclusions, critically reviewing text, and developing overall meaning, concepts, and themes

Monitor Comprehension by using fix-up strategies to solve problems they are having as readers

Keene, Ellen and Susan Zimmermann. *Mosaic of Thought: The Power of Comprehension Strategy Instruction*. 2nd Ed. Portsmouth, NH. : Heinemann, 2007.

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after they read. They might ask questions to focus their attention, to make sense of things, to make predictions, to figure out what the author is doing and why, and to think about problems in the story. Great readers understand that there are questions that are answered right there in the text and there are some that are not. They may need to infer an answer to a question using their background knowledge, the text, or an outside source. They know that often these deeper questions are the most interesting and they also know that many questions never get answered at all. They just let the questions hang in the air for a while without any answers. They understand how asking questions deepens their own understanding and that listening to other people's questions creates new questions and thinking in their minds.

4. Tell students, "As I read the story *Beaver Steals Fire*, I will pause and think out loud about a question that crossed my mind as I was reading. First I am going to share my own thinking and later you'll have a chance to share your thinking, too. This is an *I Do-You Watch* lesson, which means that even though I really want to hear what you have to say, in order for me to do my best teaching, you need remember not to jump in to ask any of your own questions or try to answer the questions that I asked. Just pay attention to how I ask questions about what I read."
5. As you read aloud the story or follow along with the narrated DVD text, pause at the end of a page where you have a question. Some examples might be:

I wonder ...why is fire only in the sky world?
I wonder ...why did the animals want a leader who had the best song?
I wonder...why is there a guardian of the fire in the Sky World?
I wonder...why didn't Bull Snake tell Coyote that he ate Frog?
I wonder ... why were there no consequences for Bull Snake eating Frog?
I wonder...what is a fish weir?
I wonder...why did Curlew have his own frog? Why does the frog make rain?
I wonder...why did the animals want to bring fire to the people?

As you read and think aloud, remember that you are not answering any of the questions – you are just letting them hang out. Do your own modeled Think Aloud about one third of the way into the book, and then say to the students, "Now what are you wondering?"

6. In the second third of the book, use the protocol Turn and Talk at the stopping points. Tell students to turn and talk to the person nearest them and share what they are wondering. Choose several groups to share back to the whole group one thing they were wondering. Continue to Turn and Talk, sharing more questions at stopping points. If students want to

Teacher Tip:

Research shows that optimal learning is achieved when teachers use the *Gradual Release of Responsibility Model of Instruction* (Pearson and Gallagher 1983). Many teachers use a Gradual Release of Responsibility Model to plan their comprehension strategy studies. In this learning model, the responsibility for task completion shifts gradually over time from the teacher to the student. Learning moves through 4 different stages: Demonstration to Shared Demonstration to Guided Practice to Independent Practice. Teachers often apply this model to studies focusing on one comprehension strategy at a time in a unit lasting from 3-9 weeks.

Modeled I Do It - You Watch
Teacher models how he/she uses the strategy in a Think Aloud while reading to students

Shared We Do It
Students experiment with the strategy in large groups with teacher guidance

Guided You Do It – I Watch
Students begin to use the strategy more independently and in small groups with teacher guidance

Independent You Do It Alone
Students assume responsibility for using the strategy and can articulate their thinking about the strategy

Pearson, P.D. & Gallagher, M. (1983) "The Instruction of Reading Comprehension," *Contemporary Educational Psychology*, 8. p. 317-344.

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answer or figure out the questions, tell them that right now we are not going to worry about the answers, we are just going to share what we are wondering.

7. In the last third of the book, record the students' wonderings on separate post-it-notes and stick them on chart paper. Continue after the book is read, having students turn and talk their final questions while you record the questions on post-it notes.
8. As you conclude this lesson, ask students to reflect on how asking questions might help them become better readers. Have them write their responses on an exit slip and invite some students to share their responses.

Assessment

As students ask questions about the story, assess their level of proficiency:

The student:

1. Cannot think of any questions and cannot contribute to the discussion.
2. Can think of a couple questions that could be answered by reading further or rereading the text.
3. Asks questions that are mostly literal where the answers focus on what is exactly happening in the book or the main idea.
4. Asks questions that may better help understanding of the story but the student cannot explain how asking questions deepens comprehension.
5. Can tell how questions help to understand the text. Most questions cannot be answered directly in the text and would probably lead to an interesting discussion.

Adapted from: Ellin Keene and Susan Zimmermann. *Mosaic of Thought: The Power of Comprehension Strategy Instruction*. 2nd Ed. Portsmouth, NH. : Heinemann, 2007.

Day Three

Shared Reading and Strategy-Based Comprehension Instruction: **Asking and Answering Literal and Inferential Questions**

Targets Day Three

- I can ask and answer questions by locating specific information in text.
 - I know I need to infer when the answers to questions are not directly stated in the text.
 - I can make inferences based on context clues and background knowledge.
 - I can make and answer all types of questions.
 - I can recognize author's purpose, point of view, and themes in stories.
 - I can identify basic story elements, such as setting, plot, problem/solution, character.
1. In this lesson, students continue their analysis of questions that are answered or not answered in the text. They also have the opportunity to answer both literal and inferential questions about the story *Beaver Steals Fire*.
 2. To prepare for this lesson,

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- Make two anchor charts. Write the heading IN THE TEXT on one chart and the NOT IN THE TEXT on the other.
 - Write some of the prepared sample questions on post it notes or on slips of paper that can be taped to the chart paper. Feel free to include the students' questions from Day 2, write your own questions, or have students come up with their own question as they do the activity. Just be sure to include both literal and inferential questions.
 - Be ready to show the text of *Beaver Steals Fire* so that all students can read it in a shared reading. This can be accomplished by projecting the DVD version of the story (as in Lesson 2), using a document projector with the hard copy of the book, or making overheads of the text.
3. Review with students the last activity in which they shared questions about their own reading. Tell students that today they will look at questions to see if they can find the answer right there in the text or not. Add that when readers ask and answer questions, some answers can be located in the text, but others can be answered only by making an inference, or using an outside source.
4. Divide the class into pairs. As you move through the pages of the book, a pair of students will take turns asking a question about the story, calling on students who will determine if the question can be answered in the text or not answered in the text. Then they will ask for evidence that the question can be answered and have their classmates locate the answer by finding the words in the story. Finally, the question is placed on the correct chart paper. The questions not answered in the text will remain unanswered. Then a new pair of students becomes the questioners.
- SAMPLE QUESTIONS:

- p.2 What is the setting of the story?
What was the animals' problem?
Where was the fire kept?
Why did the leader have to have the best song?
- p. 6 Why was Coyote appointed leader?
- p. 8 How did they get to the opening of the sky world?
- p. 10 Why did Grizzly Bear fall?
- p. 12 Who was the guardian of the sky world?
Why was there a guardian of the sky world?
- p. 14 How did they find out where Curlew's camp was located?
- p. 16 What happened when Bull Snake and Frog were watching Curlew?
- p. 18 How did Bull Snake explain Frog's absence?
Why didn't he tell Coyote who ate Frog?

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What is your opinion of Bull Snake?

- p. 20 What was the plan to steal fire?
- p. 22 What is a fish weir?
- p. 24 Why did Curlew capture Beaver?
- p. 26 Why did Curlew want to kill Eagle?
What kind of character is Curlew?
- p. 32 Who tried to stop Beaver?
- p.32 How did the animals take the fire back to the camp?
- p. 36 What did it mean that “Curlew had his own frog?”
Why do frogs make it rain?
- p. 38 Who was the last person the animals had given fire?
Why was Prairie Chicken called “a person?”
How did she protect the fire?
- p. 40 The story says, “That is how the animals brought fire to us.” Who is “us?”
Why would the animals want to bring fire to human beings?
Why was the story titled *Beaver Steals Fire*?
Why were the animals successful in stealing fire?

After Reading:

Why was this story created?

What lesson is the story teaching us?

What information is the story trying to explain to us?

What is the big idea, or theme, of the story?

5. After the literal questions have been answered, have students examine the remaining questions. Ask: Can these questions be answered too? Tell students that when answers are not explicitly stated in the text, a reader may have to make an inference. We make inferences when we draw conclusions, make predictions, make interpretations, and make judgments. It’s like reading between and beyond the lines. Readers use the clues in the text and their background knowledge to make inferences.

Beaver Steals Fire: A Salish Coyote Story

Write on the board:

Clues from the Text + Background Knowledge = Inference

5. Tell students that now they are going watch you make some inferences as you share your thinking aloud. Explain that you will be thinking about the questions that were not directly answered in the text and the students should notice how you used your background knowledge and clues from the text to make the inference. Lead students to understand that our inferences can be different from each other's because our background knowledge differs from person to person.
6. Point out that occasionally we will finish a book and have unanswered questions. We may not be able to infer because we don't have enough background information. On the chart paper create two columns under the words NOT IN THE TEXT. Label the columns with the sub-headings INFERENCES and UNANSWERED.
7. Model how you use text clues and background knowledge to answer a few of the questions that require inferences. Also Think Aloud how some questions cannot be inferred because you don't have enough information. The answer might need to be found from an outside source or just be left unanswered.
8. As you conclude this lesson, ask students to reflect on how inferring and questioning go hand in hand to build understanding. Invite students to continually interact with what they read by asking questions and finding answers.

Teacher Tip:

Identifying the author's message and theme are the most difficult of inferences because it requires students to make connections among ideas throughout the text. Themes are the underlying ideas, morals, and lessons that give the story meaning. The themes are rarely written out in the story. We infer themes. When we talk to students about themes, we can help them by telling them the difference between theme and plot. We explain that the plot is simply what happens in the story – the characters, setting, events, problem, and solution. The theme represents the bigger ideas of the story. The plot carries those ideas along.

Day Four

Sequencing and Retelling the Story

Targets Day Four

- I can use text features like illustrations to help me understand what I read
- I can remember and put in order the events in a story
- I can identify basic story elements, like setting, plot, problem/solution, character

1. Show some illustrations from the book and ask students to share how the illustrations help them understand more about the characters, setting, and events of the story. Then have students illustrate their favorite part of the story, using as much detail as possible. Remind students to include the elements of character, setting, and events in their own illustrations and be sure that they illustrate just one event from the story.

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2. When the activity is completed, allow students to share their illustrations one at a time. As each student presents his or her work, the rest of the class should guess the part of the story that is being depicted in the illustration, and comment on one thing the student did particularly well in creating the illustration. You may also wish to have students share why they chose to illustrate the part of the story that they did.
3. As the students present their illustrations, have them position the pictures on a chalkboard ledge or post them to the wall/board. As the students add their pictures to the growing storyline, they will have to determine, with the assistance of the class, where the depicted event falls within the sequence of events. You can prompt students as needed, helping them to determine first whether the event came closest to the beginning, middle or end of the story, and then, whether it came before or after the other illustrated events from this part of the story.
4. When all the pictures are up, have students view the story in its entirety. Are the events assembled in the correct sequence? Are there any parts of the story that are missing? Which? Are all of the characters represented? Are important parts of the setting included? Are there any gaps in the storyline or information that would need to be added to make it easier for a reader to understand the wall story? If gaps are identified, assign students or groups of students to fill them in with additional illustrated pages.
5. Post the wall story in a safe location where students can access it for one or more of the following activities:
 - Create a set of sentence strips by copying the actual text of the story or using student-generated sentences from a class retelling. Have students sequence the sentence strips in the appropriate order, using the wall illustrations as a reference point.
 - Allow students to work in pairs, orally retelling the story to one another. You may wish to have them tape their retelling on a tape recorder and then play it back, listening through headphones while checking their retelling against the wall illustrations.
 - Have students create a Reader's Theater piece based on the story. Provide students with tag board, wooden sticks, and colored markers to create individual sticks puppets, props, and background scenery. Allow students to work in groups to dramatize the story, and if appropriate, to share their performance with the class.
 - Have students write their own retelling of the story, using the wall illustrations as a reference.

Lesson adapted from: "Creating a Wall Story," Every Picture Tells a Story, ArtsEdge
<http://artsedge.kennedy-center.org/content/2286/>

Assessment

Photocopy several illustrations from the book, representing the beginning, middle and end of the story. Present them to students out of order and ask students to sequence the events of the story. Have them explain their rationale for ordering the pictures the way they did, pointing out specific elements in the illustrations that revealed information. You may also wish to have them write a short summary to go along with the illustrations.

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Day Five

Read and Compare Fire Bringer Stories

Targets Day Five

- I can listen to, read, and respond to stories from the oral traditions of different cultures, including Montana American Indians.
- I can compare and contrast information among stories.
- I can identify main ideas and supporting details.
- I can identify basic story elements, like setting, plot, problem/solution, and character.
- I can recognize author's purpose, point of view, and themes in stories.

1. Throughout the world people have told stories about how people first acquired fire. Many of these stories are about the theft of fire by an animal, god, or hero who then gives fire as a gift to human beings. The following stories are just a few of many that have been told and retold by American Indians. If possible, try to obtain some of these and other stories for students to read and compare.

Clark, E. *Indian Legends of the Pacific Northwest*. University of California Press, 2003.

Still in print after 50 years, this collection of more than one hundred tribal tales, culled from the oral tradition of the Indians of Washington and Oregon, presents the Indians' own stories, told for generations. Each group of stories is prefaced by a brief factual account of Indian beliefs and of storytelling customs. Of particular interest are these fire stories:

"How Coyote Brought Fire to the People." p. 187-189. (Karak)

Coyote brings fire to the people by stealing it from three evil sisters in the mountains. He gets assistance from Cougar, Fox, Squirrel, Antelope and Frog as they carry it back to the people in a relay race.

"How Beaver Stole the Fire." p. 189-192. (Sanpoil)

This version from the Salish-speaking people on the Colville Reservation in Washington is very similar to the Montana Salish story *Beaver Steals Fire* and offers opportunities for some interesting comparisons. The story begins with the animals choosing the one with the best song, only in this version Bat has the best song. It is Chickadee who shoots the arrows to make a road into the sky. Beaver, with the help of Eagle, similarly tricks the Sky People by pretending to be dead and he steals the fire. The escape from the Sky World has some interesting differences and in many ways this version adds a context that may deepen students' understanding of *Beaver Steals Fire*.

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McLellan, J. (Métis). *Nanabosho Steals Fire*. Illustrated by D. Monkman (Cree). Pemmican Publications, 1990.

At a time when there was fire in only one place, Nanabosho, feeling the bite of the cold, changes himself into a cute, cuddly baby rabbit in order to steal the fire and bring it to the people. He runs away and returns to his grandmother with the gift of fire. Nanabosho explains that every summer rabbits' fur will turn brown to remind the people how fire came to be. The illustrations by Don Monkman are designed to assist the reader with changes in time. A glossary of the Ojibwe words and their meanings is provided.

Moore, M. (Cherokee). *First Fire*. Illustrated by A.C. Emerson (Diné). Rigby, 2000.

Long ago, there was no fire, so the Thunderers sent lightning and put fire in the bottom of a hollow tree that grew on a little island. All the animals were pretty cold without fire, so they tried to figure out how to get it. Everyone who could fly or swim wanted to be the first to bring back the fire, but no one was able to do it. The only one who could figure it out was little Water Spider, and from then on, everyone kept warm.

Northwestern Band of the Shoshone Nation. *Coyote Steals Fire- A Shoshone Tale*. Utah University Press, 2005.

This is a short and humorous story of how coyote and the animals steal fire. Retold and Illustrated by the Northwestern Band of the Shoshone Nation, this is a children's book project in which members of the tribe chose a story from the So-so-goi tradition, adapted it, illustrated it, and published it. Included is a CD of the story in the Shoshone language.

2. Give students opportunities to read these stories in either shared reading, guided, or independent reading sessions. Have them practice asking questions and making inferences using the Comprehension Organizers in the Appendix. In discussion, ask students to compare the characters, plot, and themes of these stories. The following questions could guide their comparisons:

Personal and Textual Connections

- Does the story remind you of another story?
- What does this story make you think about or wonder about?
- Setting
 - Where and when does this story take place?
- Characters
 - Who were the characters in the story?
 - Were there any powerful characters in the story?
 - Who was the most interesting? Why?
 - How did the characters feel about one another? Why?

Plot

- What was the problem in the story?
- What challenges did the characters face and how did they deal with them?
- What were the important events in the story?
- How did the story end?
- What lesson does the story teach about life?
- Do you have any unanswered questions about the story?

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Theme

- What is the story really about?
- Why do you think was this story told?
- Why is fire important in this story?
- What are the similarities of this story with others in which animals bring fire to the people?
- Why are there so many traditional stories about the beginnings of fire?
- Why is fire so important to people?

To compare the stories, chart the story elements on a class chart for the whole class to complete and or have students complete a similar chart independently.

Title	Origin	Characters	Problem/Solution	Themes

3. Ask students to compare two of the stories. Use a Venn diagram to organize their thinking. As a final product, students could write a compare/contrast essay about the stories. (See “The War Shirt” in this volume for a more detailed description of writing a compare/contrast essay.)

Assessment

You may want to record on a checklist your ongoing observations of students’ skills, knowledge, and behaviors for each lesson using the Learning Targets as a guide. In addition, you might consider having students keep reflective journals throughout this study. In their journals students can summarize what they learned, monitor changes in their understanding and attitudes, and make connections to other subject areas and their personal lives.

Beaver Steals Fire: A Salish Coyote Story

Teacher Notes and Cautions

Oral Traditional Histories

American Indian tribes all kept oral traditional histories, passed down carefully from generation to generation. Their creation stories are not myths or legends; they are oral histories. Some tribes, such as the Salish and Pend d'Oreille, only tell certain stories and histories during a certain time of the year. Be respectful of that tradition. Some tribes regard their histories and traditions as very private, and not to be shared with those outside of the tribe. If you are researching, respect those tribal traditions and do not ask for specific information about ceremonies and stories in that case.

From: *Learning About Montana Indian Oral Traditions* Model Lesson Plan, Grade 5 Social Studies, Indian Education for All, Montana Office of Public Instruction.

(<http://opi.mt.gov/PDF/IndianEd/Search/Social%20Studies/G5%20Learning%20about%20Montana%20Indian%20Oral%20Traditions.pdf>)

Evaluating American Indian Materials

Educators need to be sensitive and knowledgeable when selecting American Indian materials for classroom. Educators should examine, analyze and evaluate materials to ensure they meet the highest standards in content. This will help assure that American Indians are treated fairly, objectively and accurately. Much of what commercially available to educators as folklore is really “fakelore.” To assist teachers in reviewing and evaluating classroom materials for stereotypes, inaccuracies, omissions and biases about American Indians, it is recommended that teachers read the OPI publication *Evaluating American Indian Materials & Resources for the Classroom* which can be accessed in your school library or at: http://www.opi.mt.gov/pdf/IndianEd/Resources/09Eval_Textbooks.pdf

Another evaluation resource sent to all school libraries is *A Broken Flute: The Native Experience in Books for Children*, edited by Doris Seale and Beverly Slapin. AltaMira Press and Oyate, 2005. This book deals with the issue of cultural accuracy in books for children and evaluates hundreds of books for children and teenagers published from the early 1900s through 2004.

Vocabulary

History

The study of the past; a record of what happened in the past. It is a story most often related through the experience of the teller.

Oral History

Each tribe has a history that can be traced to the beginning of time. Many of these histories are told only orally, as they have been passed down through generations. Some tribes may only tell certain stories during certain times of the year, and this knowledge should be respected. Oral histories are primary resources—they provide firsthand evidence of historical events, although they are not written down.

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Oral Tradition

A tribe's traditional beliefs and stories that have been passed from generation to generation by word.

Point of View

The standpoint from which something is considered or valued.

Traditional Stories

Stories passed down over many generations. These could include oral traditions, parables, folktales, legends, fables, fairy tales, tall tales, and myths. Many stories in this genre have historical significance and all have cultural significance to the group who owns them. Depending on the beliefs of the group that continues to tell and use these stories, they are not always presented as fiction.

From: *Learning About Montana Indian Oral Traditions: Model Lesson Plan, Grade 5 Social Studies, Indian Education for All*, Montana Office of Public Instruction.
(<http://opi.mt.gov/PDF/IndianEd/Search/Social%20Studies/G5%20Learning%20about%20Montana%20Indian%20Oral%20Traditions.pdf>)

Extension Activities

1. Read Independently Other Companion Text Selections

Allow students opportunities to read more about this theme through read-alouds, guided, and independent reading. Possibilities include stories from the Indian Reading Series located at <http://www.nwrel.org/indianed/indianreading/>

2. Learn about the Salish and Pend d'Oreille People

A good place to start is the OPI Indian Ed web site where you can locate the following resource:

Montana Indians: Their History and Location

<http://www.opi.mt.gov/pdf/indianed/resources/MTIndiansHistoryLocation.pdf> (also sent by OPI to your school library in hard copy).

Official Web Site of the Confederated Salish and Kootenai Tribes <http://www.cskt.org>

Challenge to Survive History of the Salish Tribes of the Flathead Indian Reservation. Salish Kootenai College Tribal History Project, Pablo, Montana, 2008. (Sent by the OPI to your school library.)

Challenge to Survive provides accurate tribal history of the Salish tribes of the Flathead Reservation. Each unit covers an historical period from pre-1800 to 1945, and has sections on economic, social and political, religious, and educational change. Funding for this project came from the Montana Legislature in 2005 with appropriation of funds to tribal colleges to write their own tribal history to assist in the implementation of Indian Education for All.

Seasons of the Salish Video –Washington State University - DeSmet Project , 1996.

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Filmed on location in Idaho and Montana, this documentary follows the traditional annual round of the Salish people. From the story of the origin of the bitterroot to the stories and songs of the hunt, war, hand game, and winter jump dances; the film weaves scenes of contemporary practices with elders' memories of the old ways.

Salish-Pend d'Oreille Culture Committee and Elders Cultural Advisory Council, Confederated Salish and Kootenai Tribes. *The Salish People and the Lewis and Clark Expedition*. University of Nebraska Press. 2005.

In this book Salish-Pend d'Oreille elders recount the details of the Salish encounter with Lewis and Clark and create a vivid portrait of the Salish world by sharing creation stories and the traditional cycle of life.

3. Learn about Native Use of Fire

Spend more time with the DVD *Fire on the Land*, which includes interactive information on Salish tribal history, the history of Salish fire use, fire ecology, fire management activities on the Flathead Indian Reservation, and other resources on the topic of Indian fire use. Included are links to more resources to help teach about fire ecology and management.

Bibliography

Books/Publications/Media

Arlee Public Schools K-12 Literature Units. Ready-to-Go Grant Project. OPI. (Sent to all school libraries)

Challenge to Survive History of the Salish Tribes of the Flathead Indian Reservation. Salish Kootenai College Tribal History Project, Pablo, Montana, 2008.

Confederated Salish and Kootenai Tribes. DVD - *Fire on the Land/Beaver Steals Fire*, 2005.

Essential Understandings Regarding Montana Indians. Office of Public Instruction, 2008. (Available in school libraries and online:
<http://www.opi.mt.gov/pdf/indianed/resources/essentialunderstandings.pdf>)

Hamilton, M. & Weiss, M. *Children Tell Stories: A Teaching Guide*. Richard C. Owen Publishing, 1990.

Keene, Ellen and Susan Zimmermann. *Mosaic of Thought: The Power of Comprehension Strategy Instruction*. 2nd Ed. Heinemann, Portsmouth, NH. 2007.

Montana Indians: Their History and Location. Office of Public Instruction, 2009. (Available in school libraries and online: <http://www.opi.mt.gov/pdf/indianed/resources/MTIndiansHistoryLocation.pdf>)

Pearson, P.D. & Gallagher, M. (1983) "The Instruction of Reading Comprehension," *Contemporary Educational Psychology*, 8. p. 317-344.

Seale, D. and Slapin, B. eds. *A Broken Flute: The Native Experience in Books for Children*, AltaMira Press, 2005.

Beaver Steals Fire: A Salish Coyote Story

Seasons of the Salish Video –Washington State University - DeSmet Project , 1996.

Singer, E. *Fakelore, Multiculturalism, and the Ethics of Children's Literature*. Retrieved January 21, 2007, from Web site: <https://www.msu.edu/user/singere/fakelore.html>

This thought-provoking article critically examines the use of popular multicultural folktale picture books that are careless adaptations that perpetuate stereotypes of native storytelling.

Slapin, B. & Seale, D., Eds. *Through Indian Eyes: The Native Experience in Books for Children*, New Society Publishers, 1998.

Susag, Dorothea. *Native American Literature: Montana and Northcentral Regional Publications*. Office of Public Instruction, 1998.

Literature

Clark, Ella. *Indian Legends of the Pacific Northwest*. University of California Press, 2003.

Confederated Salish and Kootenai Tribes. *Beaver Steals Fire: A Salish Coyote Story*. Illustrated by Sam Sandoval, University of Nebraska Press, 2005.

McLellan, Joseph (Métis). *Nanabosho Steals Fire*. Illustrated by Don Monkman (Cree). Pemmican Publications, 1990.

Moore, Marijo (Cherokee). *First Fire*. Illustrated by Anthony Chee Emerson (Diné). Rigby, 2000.

Northwestern Band of the Shoshone Nation. *Coyote Steals Fire- A Shoshone Tale*. Utah University Press, 2005.

Web sites:

Indian Reading Series

Northwest Regional Educational Laboratory. *The Indian reading series: Stories and legends of the northwest*. www.nwrel.org/indianed/indianreading

Oyate

Oyate is a Native organization working to see that the lives and histories of Native people are portrayed honestly. The site includes evaluation of texts, resource materials and fiction by and about Native people <http://oyate.org>

Story Arts

Storytelling activities & lesson ideas www.storyarts.org

Turtle Island Storytellers Network

Turtle Island Storytellers Network is the American Indian's Speaker's Bureau developed to promote talented American Indian storytellers, tribal historians, and song carriers from the Pacific Northwest and Northern Plains <http://www.turtleislandstorytellers.net/index.html>

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Organizational masters on following pages

Making Inferences

Title _____

Context Clues	+	What I Know	=	Inference



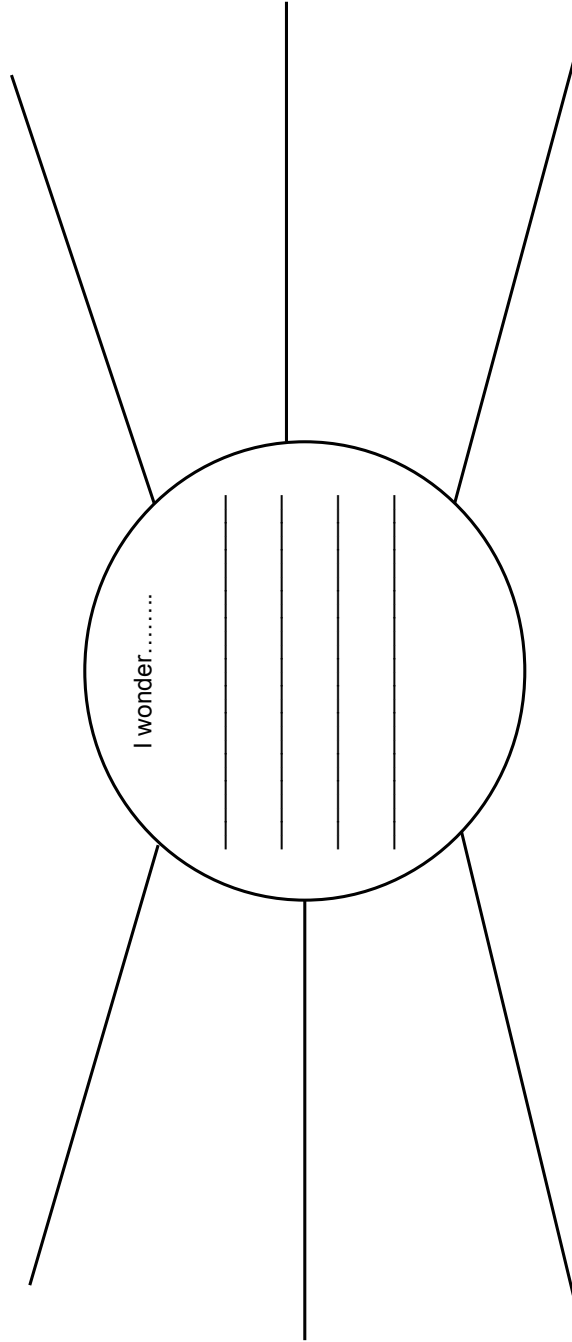
For more printables, visit www.FreeReading.net

Beaver Steals Fire: A Salish Coyote Story

Name: _____ Date: _____ #: _____

Questioning Web

Title: _____ Author: _____



Literacy Analysis and Comprehension Strategies with *The War Shirt* – Model Literacy Lessons Incorporating Indian Education for All in the Elementary Grades

Unit written by Margaret Petty

Unit Introduction

In this week long unit students are introduced to Northern Cheyenne traditional and contemporary art forms in the context of a wonderfully thoughtful and sensitive picture book. The author Bently Spang, who is also an accomplished visual artist, reveals in his autobiographical story the themes of continuing and changing cultural traditions. The lessons develop skills in literary analysis and comprehension strategies, with a particular emphasis on determining story sequence, analyzing literary elements, and writing a compare/contrast essay about contemporary and traditional war shirts. In addition, students will learn about several Essential Understandings about Montana Tribes

Anchor Text

Spang, Bently. *The War Shirt*. (T. Anderson, Illus.) Barrington, IL: Rigby. (1999).

Fast Facts

Genre	Picture Book, Realistic Fiction
Suggested Grade Level	2 - 4
Tribe (s)	Northern Cheyenne
Place	Northern Cheyenne Reservation, Montana
Time	Contemporary
Themes	Cheyenne traditions and culture; sharing across generations; merging new art with old traditions.

About the Author and Illustrator

Bently Spang is a member of the Northern Cheyenne Nation in Montana. While living on the Northern Cheyenne Reservation as a young boy, he learned about Cheyenne art from his family. He

The War Shirt

states in his book that he wrote about Troy's art because he wants children to know that Cheyenne people are still alive, making art of all kinds.

The author is also an internationally known artist, curator, and writer. He combines video, performance, mixed-media installation and sculpture to explore the intricacies and challenges of life as a contemporary Northern Cheyenne man. His art is in private and museum exhibits and collections in the U.S. and Europe. He created a special war shirt like the one in the story to honor his loved ones.

The illustrator Troy Anderson is a Cherokee artist.

Additional information about Bently Spang:

http://nativenetworks.si.edu/eng/rose/spang_b.htm

http://rigby.hmhco.com/HA/correlations/pdf/b/blue_rich_war.pdf

Ellis, Simone. *Walk the edge at Missoula Art Museum: Bently Spang, "New American Relics: The Sacred and the Mundane."* Missoulian: May 31, 2007.

http://www.missoulian.com/entertainer/article_fed96b73-6311-52ff-86a1-817719ec378a.html?mode=story

Glueck, Grace. *ART REVIEW; "A Shirt with Such Power that Just Might Knock 'em Dead"* – New York Times: December 29, 2000.

A Time of Visions: Interview with Larry Abbott (Includes images)

www.britesites.com/native_artist_interviews/bspang

Bently Spang images available online:

http://www.britesites.com/native_artist_interviews/bs33.htm

Missoula Art Museum. *Bently Spang, New American Relics: The Sacred and the Mundane*

<http://www.missoulaartmuseum.org/index.php/ID/f821d631d17d727a4e3c2089139607d6/fuseaction/exhibitions.detail.htm>

Modern Warrior Series: War Shirt #1, 1998

http://www.nmai.si.edu/exhibitions/who_stole_the_teepee/smoke/spang.htm

Text Summary

Troy, a young budding artist, lives with his parents in the city, far from the "many-colored painted hills and the sweet pure air" of his home reservation in Montana. When he gets to visit his grandparents on the reservation, Troy is treated to a summer of Cheyenne art and culture. There, his grandparents teach him what it means to be Cheyenne and how to honor people, animals, and the earth through art. Troy also learns that there are many ways of making art and keeping traditions alive. To this end, he finds a way to add an innovation to a traditional art form that reflects his own life.

The War Shirt

Materials

Day 1

- Copy of the book *The War Shirt*
- Map of Montana showing the locations of Montana Indian Reservations
Downloadable at <http://opi.mt.gov/programs/indian/reservationmap.html>
- Vocabulary Concept Map (Gr. 1-3), 1-2 copies for each student - downloadable and free from:
<http://www.busyteacherscafe.com/printables/reading.html>

Day 2

- Copy of the book *The War Shirt*
- Story Sequence Map (1 copy for each student)
- Story Map (1 copy for each student)
 - Both maps downloadable and free from:
<http://www.busyteacherscafe.com/printables/reading.html>

Day 3

- Copy of the book *The War Shirt*
- Images of traditional war shirts
- Images of artwork by Bently Spang, including “Modern Warrior Series: War Shirt #1, 1998”
- Access to the Internet to download images (See “Additional Information about Bently Spang” and “Bently Spang images” above)

Day 4

- Copy of the book *The War Shirt*
- Venn Diagram – downloadable and free from:
http://webcache.googleusercontent.com/search?q=cache:PfQYHV8_edUJ:www.busyteacherscafe.com/printables/writing.html+busy+teachers+cafe+venn+diagram&cd=4&hl=en&ct=clnk&gl=us

Day 5

- Materials to create a paper nine patch:
Pencil, paper, ruler, scissors, 3”x5” index card or a stiff paper scrap, family photos, original drawings or copies of those drawings to cut up, glue stick, 12”x12” piece of matte board or fadeless paper of similar size for mounting the finished composition

The War Shirt

Essential Understandings and MT Content Standards

Essential Understandings - Big Ideas				Montana Content Standards	
	1-There is great diversity between tribes.	x	4-Tribes reserved a portion of their land-base through treaties.	Reading – 1.3,1.8,2.2,2.5,2.6, 2.8,2.9, 2.10, 2.12,2.14	Social Studies – 3.3, 4.7, 6.1, 6.2, 6.4
x	2-There is great diversity between individuals within any tribe.		5-History is told from subjective experience and perspective.		
x	3-Ideologies, traditions, beliefs, and spirituality continue through a system of oral traditions.		6-Federal Indian policies shifted through seven major periods.	Literature – 3.1,3.3,3.4,3.5 Writing – 5.1,5.2,5.3,5.4,5.7,5.8	Art 1.1, 1.3, 1.5 2.1-5 3.2, 3.4 4.2, 4.4 5.1-3, 5.5-6, 6.4
			7-Three forms of sovereignty exist in the US - federal, state, & tribal.		

Please see OPI web---site for detailed information on *Essential Understandings Regarding Montana Indians* (<http://www.opi.mt.gov/pdf/indianed/resources/essentialunderstandings.pdf>), Montana Content Standards, and Montana Common Core Standards (http://opi.mt.gov/Curriculum/Index.html#gpm1_8)

Learning Targets

- I listen attentively.
- I can tell the meaning of the words: tradition, reservation, war shirt, traditional, contemporary.
- I can make connections to my life with what I have read.
- I can make and change predictions about what I am reading.
- I can retell the important events of a story in order.
- I can tell the main idea and details of a story.
- I can make inferences based on clues from the text and my background knowledge.
- I can infer the author's purpose and point of view.
- I can tell the setting, characters, plot, problem and solution in a story.
- I can tell whether or not a story is realistic fiction and why.
- I can compare and contrast two ideas.
- I can take part in a shared writing process that includes prewriting, planning, drafting, revising, editing, and publishing.
- I can help to create a topic sentence that gives a purpose for writing.
- I can think of main ideas and details that support the main idea.
- I can organize ideas so that they make sense.
- I can write, with support, a compare/contrast essay.
- I can describe ways that people interact with their physical environment.
- I can locate the Northern Cheyenne reservation on a map.
- I can tell how art influences and is influenced by a culture.
- I can observe, describe, and analyze artifacts.
- I can give an example of how there is great diversity between individuals within any tribe.
- I can tell that reservations are lands that have been reserved by the tribes for their own use through treaties.
- I can give an example of how traditions, beliefs, and spirituality continue in modern cultures.

The War Shirt

Day by Day Plan - Steps Overview

The time required will vary based on the teacher's intended goals. As a stand-alone read aloud, this book can be presented including the introduction, predictions, uninterrupted reading, and discussion (Day One steps) in about 45 minutes. Using the 5-day plan provided here, *The War Shirt* serves as an anchor text with 30-45 minute lessons and extensions that can unfold over a week. The lessons are devoted to: developing skills in literary analysis and comprehension strategies, as well as revisiting the contextual information related to the Northern Cheyenne; the themes of continuing and changing cultural traditions; and comparing the traditional and contemporary art forms presented in the story.

Day One

Read Aloud, Discussion, and Essential Understandings **Before Reading - Introduction**

1. Preview the book to build new background knowledge, activate prior knowledge, and engage students.
2. Distribute to each student a vocabulary concept map. (See example below) Have students write the word *tradition* in the center. Ask students if they know the meaning of the word *tradition*. Invite their responses and choose some of their definitions to write on the board. Or you may introduce the following definition:

Tradition - information, beliefs, and customs handed down from one generation to another.

3. Share with students one of your own experiences of a family tradition that has been passed down and how you have made that tradition a part of your own life. Share how you may have changed that tradition to fit your life or lifestyle.
4. Have students think about something that was passed down to them by their parents or another family member. It could include art, food, an activity, or a type of clothing. Ask: How did you feel as you learned about this tradition? How do you make this tradition part of your life? Encourage students to share how this tradition may have been changed to fit today's lifestyle. For example, maybe a recipe was adapted to make it healthier.
3. Ask students to turn and talk to a classmate about a tradition that was passed down to them. Have them include why they like it and how it fits into their world. Then have students fill in the Vocabulary Concept Map for the term *tradition* to restate and show their understanding of the term.

Vocabulary Concept Map

Teacher Tip

Years of research have provided clear guidance about direct instruction in vocabulary terms. According to Robert Marzano, new vocabulary terms can be taught directly through these six steps:

Step 1: Explain

Provide a student-friendly description or example

Step 2: Restate

Ask students to restate the description in their own words on paper or in a vocabulary journal

Step 3: Show

Ask students to construct a picture, symbol or graphic of the term

Step 4: Discuss

Have structured vocabulary discussions that add to knowledge of the term

Step 5: Refine and Reflect

Students return to their vocabulary entry to refine it

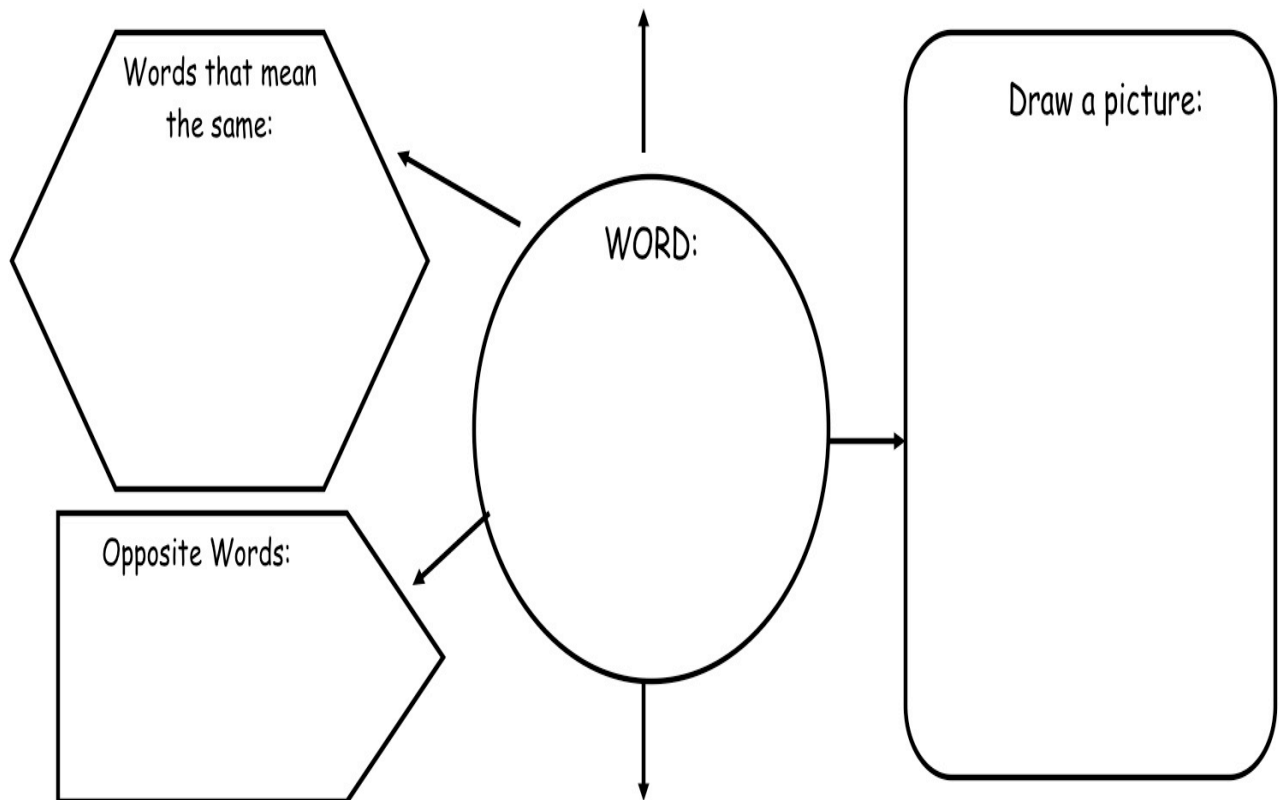
Step 6: Apply in Learning Games

Involve students in activities and games (such as charades) that allow them to play with the terms.

Marzano, Robert. "A Six-Step Process for Teaching Vocabulary" *Literacy by Design: Comprehensive Teacher's Guide*. Professional Handbook. Rigby/ Harcourt Achieve Inc., 2008. (p. 98-99)

The War Shirt

Definition:



Use the word in a sentence:

The War Shirt

4. Show the cover of the book. Introduce the title and the author and illustrator of the book to students. Ask students to make predictions:

Ask:

- What do you think the story might be about?
- What genre do you predict this will be? (Review or teach fiction, non-fiction, biography)
- What is the man on the cover wearing? Who do you think he is?
- Why do you think the title is called *The War Shirt*?
- What tradition do you think will be learned in this book?

Conduct a picture walk and have students predict the setting, characters, and plot of the story.

During - Book Read

5. Read the entire story aloud to the students for enjoyment.

After - Book Talk

6. Refer students back to their predictions. Ask them:

- Which of our predictions turned out to be correct?
- Which ones were partly true?
- Which ones were not true, now that we have read the story?

7. As they confirm or reject predictions, go back to the book (use both text and pictures) to prove or disprove.

- We predicted.....
- What did the book say?

8. Invite discussion of the story and as it unfolds, go back to the book to confirm and support students' comprehension. Explain to students that realistic fiction is a genre of writing that seems like real life with characters dealing with real life problems. The action can happen and often takes place in the present time. The situations are true or could be, but the characters are made up. Realistic fiction (historical fiction) may include "real people" characters who have actually lived.

Ask: Was this story realistic fiction? What characteristics of this book made it realistic fiction?

What was this story about? (Lead students to tell a plot statement, e.g. "The story was about _____ who _____ in order to _____.")

9. Discussion questions focused on the plot, characters and Essential Understandings might include:

LITERAL:

- At the beginning of the story, what was missing from Troy's life?
- What memories did Troy have of visiting his grandparents?
- At the beginning of the story, did Troy know about the traditional ways of his people?
- What is a war shirt?
- How did Troy's grandparents make their shirt?
- How did Troy make his war shirt?

The War Shirt

- According to Troy's grandfather, what does Cheyenne art honor?

INFERENTIAL:

- What kind of person is Troy?
- Why did Troy's grandparents want to show him the Cheyenne ways? Why did Troy want to learn them?
- Why do you think the story was titled *The War Shirt*?
- Why do you think Troy wanted to make his shirt out of photographs?
- How do you think Troy felt when his grandparents first saw the shirt?
- How did his grandparents feel about the shirt?
- What inferences can you make about what life was like in the past among the Northern Cheyenne?
- What important values and beliefs did Troy's grandparents have?

10. Explore Vocabulary and Key Concepts

a. Exploring Character and Essential Understandings: Diversity

Ask students: What are Troy and his family like? (Build on discussions in #9.) What can you tell about them?

[For quick reference and background information, access:

Essential Understandings Regarding Montana Indians

<http://www.opi.mt.gov/pdf/indianed/resources/essentialunderstandings.pdf>

and

Montana Indians: Their History and Location

<http://www.opi.mt.gov/pdf/indianed/resources/MTIndiansHistoryLocation.pdf>

Write the word **Cheyenne** on chart paper or on the board. Ask students for any information they may know about the Cheyenne people. Explain that this is a name of a tribe of American Indians who live in the western region of the United States. Share with students that there is a large population of Cheyenne, called the Northern Cheyenne, in Montana.

Ask: What did you learn about the Northern Cheyenne from this story?

Write on the board or display the following Essential Understanding. If necessary, rephrase it so that students understand the concept:

There is great diversity between individuals within any tribe. (Essential Understanding 2)

Ask students if they know the meaning of the word *diversity*. Explain that diversity means differences.

Invite students to give examples from the story that show how the individual Cheyenne people in the story were different from each other. Specifically, guide students to understand that:

Troy lives in a city whereas his grandparents live on the reservation.

The War Shirt

Troy's grandparents know and practice Northern Cheyenne traditional lifeways; whereas Troy was probably living a more assimilated, contemporary lifestyle in the city. It seems that he initially did not know or practice the traditional ways.

b. Exploring Setting and Essential Understandings: Reservation

Ask: Where does Troy live? Is it like where we live or is it different? How can you tell?

Where do Troy's grandparents live? Is it like where we live or is it different? How can you tell?

Explain that part of the story takes place on the Northern Cheyenne Reservation in Montana. On a map locate the reservation in southeastern Montana.

Note: A map of the reservations of Montana can be located on the State of Montana web site. A Montana Reservation Information Map - "Sacred Lands From Peaks to Plains" - including a link and information specific to each is found at http://www.visitmt.com/places_to_go/indian_nations/

At another site a Montana Indian Nations Map is located:

<http://opi.mt.gov/programs/indianed/reservationmap.html> Clicking on the reservation on this map will also link you to the tribal web site.

The maps can be printed out or projected for the class to see on a computer projector or interactive white board.

Introduce the term **reservation**. Ask students what they know of reservations. Write or post the following Essential Understanding:

Reservations are lands that have been reserved by the tribes for their own use through treaties.
(Essential Understanding 4)

Explain that reservations were not given to tribes, but are lands that have been a part of their land base and are governed by the tribes as their own nation. Share that not all tribal members live on the reservation.

You might distribute another vocabulary concept map for students to complete for the term *reservation*.

c. Exploring Theme and Essential Understandings: Tradition

Write on the board or display the following Essential Understanding. If necessary, rephrase it so that students understand the concept.

Traditions, beliefs, & spirituality continue in modern cultures. (Essential Understanding 3)

Reread the story or take a book walk so that students, as a whole group or in small groups, can identify examples from the text of how traditions and beliefs continue in modern Cheyenne culture.

The War Shirt

You might ask students to revisit their Vocabulary Concept Map for the term *tradition* to refine their understandings of that concept.

10. At the conclusion of this lesson have students complete an Exit Slip on an index card. Use the following prompts:

- Write one thing you learned today.
- Write one question you have about today's lesson.
- What personal connections can you make with the story *The War Shirt*? What does the story remind you of in your own life?

Formative Assessment:

As you observe students, determine their ability to:

- Listen attentively.
- Tell the meaning of the words *tradition*, *reservation*, *war shirt*
- Make connections from their lives with what they have read.
- Make and change predictions about what they are reading.
- Tell the main idea and details of a story.
- Make inferences based on clues from the text and background knowledge.
- Tell whether a story is realistic fiction and why.
- Describe ways that people interact with their physical environment.
- Locate the Northern Cheyenne reservation on a map.
- Give an example of how there is great diversity between individuals within any tribe.
- Tell that reservations are lands that have been reserved by the tribes for their own use through treaties.
- Give an example of how traditions, beliefs, and spirituality continue in modern cultures.

Day Two

Story Sequence and Literary Elements

Before - Activate Schema

1. Have students complete an admit slip on an index card writing to this prompt:

What do you remember about the story *The War Shirt*? Then have students turn and talk to a classmate to share their ideas.

During – Reread the Story

2. Explain to students that during a rereading of the story they will be thinking about the details from the text that allow them to make inferences about the characters and the setting. They will also think about the sequence of events in the plot and what they think the author's purpose was in writing the story.

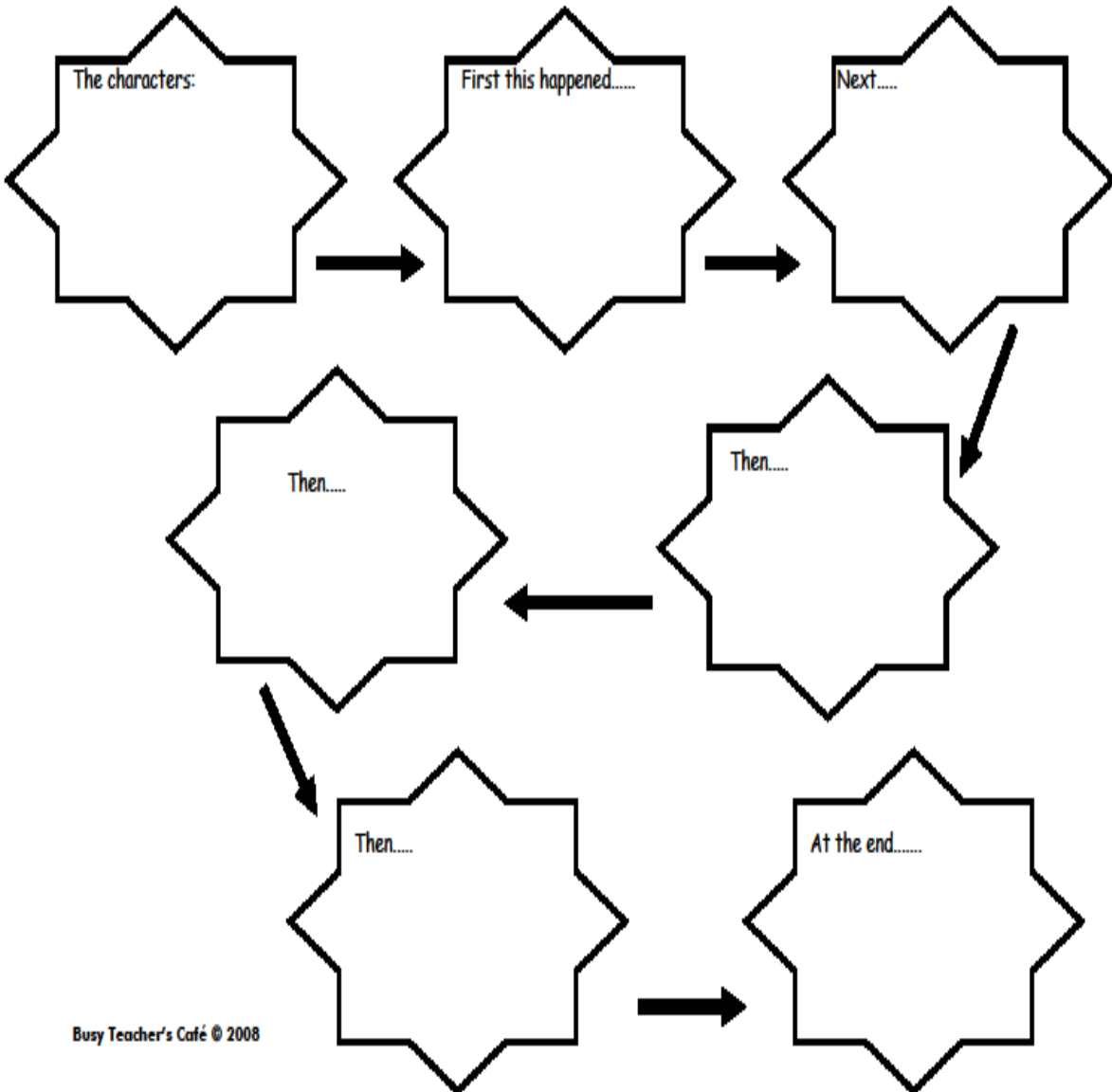
After – Map Story Sequence and Literary Elements

3. Distribute a story sequence map to each student. Model how to complete the organizer choosing the major events in the story. Have students complete the organizer independently and then share the events in small groups.

The War Shirt

Story Sequence Map

Book: _____ Author: _____



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Graphic Organizers

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www.busyteacherscafe.com

Note: You can download a free organizer at this site:

Story Sequence Map <http://www.busyteacherscafe.com/printables/reading.html>

The War Shirt

4. Create a transparency of the Story Map (See Story Map 2 below) or project it on an interactive white board for the whole class to view. Distribute individual copies to each student. Explain the terminology and discuss as a class as you complete the organizer together.

Setting: the location and time that the story takes place

Characters: the main and minor characters in the story

Theme: The theme of a story is what the author is trying to convey — in other words, the central idea, or heart, of the story. The theme, or heart of the story, is not the same thing as the plot. The plot is what happens in the story - the theme is what message you should take away from the story. In other words, what was Bently Spang trying to tell his readers?

Problem: what is the conflict in the story, or in Troy's case, what was troubling him?

Solution: how was the conflict or problem solved?

The War Shirt

Name: _____ Date: _____ #: _____

Story Map

Title: _____ Author: _____

The Setting

The Characters

Theme:

The Problem

The Solution

Story Map

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www.busyteacherscave.com

Note: You can download a free organizer at this site:

Story Map 2 <http://www.busyteacherscafe.com/printables/reading.html>

The War Shirt

In the sections of the organizer for setting and characters, include descriptive words from the text that describe the setting and make inferences from the text that describe the characters.

Formative Assessment:

As you observe students, determine their ability to:

- retell the important events of a story in order;
- tell the main idea and details of a story;
- make inferences based on clues from the text and background knowledge;
- infer the author's purpose and point of view;
- and, tell the setting, characters, plot, problem and solution in a story.

Day Three

Analyze Traditional and Contemporary Native Art

Reengage

1. Read aloud the back cover of the book that contains the author and illustrator's photos and statements. Share with students that the author is an accomplished artist himself, and he states that he created a special war shirt like Troy's.

Examine War Shirts

2. Explain to students that they will examine traditional Plains Indian war shirts.
One good source of photographs is the following book and its companion web site:

Horse Capture, J.D. & G.P. (2001). *Beauty, honor, and tradition: The legacy of Plains Indian shirts*. Minneapolis Institute of Arts & National Museum of the American Indian, Smithsonian Institution.

<http://www.artsmia.org/beauty-honor-tradition/>

This is an excellent site by the Minnesota Institute of Art which partnered with the Smithsonian Institution National Museum of the American Indian to feature the 2004 exhibition, *Beauty, Honor, and Tradition: the Legacy of Plains Indian Shirts*. Beautifully photographed examples of Plains Indian Shirts can be found here, along with background information as well as quotes from tribal elders in the Exhibition Preview.

The images may be photocopied, projected on a large viewing screen or displayed on a computer terminal within view of all students. If using the images from the online exhibition by the Minnesota Institute of Art, read or paraphrase the background information accompanying the images.

3. Ask students: What does a War Shirt symbolize or mean? What does a man need to accomplish in order to earn a war shirt? How is a war shirt different from an ordinary piece of clothing?

4. Choose some representative images for students to analyze. Include both images of traditional shirts as well as the contemporary (or transitional) ribbon shirt by Patricia Bird. Have students fold a piece of paper in half, creating two columns. Label the left column "What I See" and the right column "What I

The War Shirt

Think about What I See.” Ask them to look closely at the picture of the item displayed. Tell them to consider what they already know about it and what they think they know about it, and then fill in the chart they created. You may need to guide students with additional prompts, such as:

What do they notice about the clothing?

What are the materials from which the clothing is made?

Where do you think they got the material?

Are there symbols on the clothing? What do you think they mean?

Are there patterns?

What colors do you see?

What are some similarities among the clothes? What are some differences?

Are there differences in style among various tribes?

Are there differences in style among individuals in the same tribe?

What does the clothing tell you about technology of the time in which it was made and used?

What does the clothing tell you about the life and times of the people who made and used it?

What is your favorite item? What is your favorite design?

5. After a few minutes, allow students time to share their answers. Write their answers on a two-column chart on the board. Discuss the differences between the first column ("What I See" is objective) and the second column ("What I Think about What I See" is subjective). You may invite them to sketch their favorite item and share with their classmates.

6. For comparison, show students an image of Bently Spang’s contemporary War Shirt on display at the Smithsonian National Museum of the American Indian:

Modern Warrior Series: War Shirt #1, 1998

http://www.nmai.si.edu/exhibitions/who_stole_the_teepee/smoke/spang.htm

Another Spang war shirt can be viewed at this site:

Missoula Art Museum. *Bently Spang, New American Relics: The Sacred and the Mundane*.

<http://www.missoulaartmuseum.org/index.php/ID/f821d631d17d727a4e3c2089139607d6/fuseaction/experience.detail.htm>

Similarly have students analyze the Spang war shirt in the same manner as the traditional shirts.

7. Ask students to compare the traditional and contemporary shirts, as well as the Spang war shirt as an artistic creation.

- In what ways does Bently Spang’s shirt reflect traditional war shirts? In what ways is his shirt modern?
- In what ways did Troy’s shirt reflect traditional war shirts? In what ways was his shirt modern?

Formative Assessment:

As you observe students, determine their ability to:

- Tell the meaning of the words war shirt, traditional, contemporary.
- Make connections from their lives with what they have read.
- Make inferences based on clues and background knowledge.

The War Shirt

- Compare and contrast two ideas.
- Describe ways that people interact with their physical environment.
- Observe, describe, and analyze artifacts.
- Understand that cultural “artifacts” are still used by many American Indians.
- Tell how art influences and is influenced by a culture.
- Give an example of how traditions, beliefs, and spirituality continue in modern cultures.

Day Four

Writing - Compare and Contrast War Shirts

Reengage

1. Reread the illustrator Troy Anderson’s comment; “I really enjoyed illustrating how Troy used his art to convey an old tradition in a new way without losing sight of the past.”

Ask: Has Bently Spang done the same thing? If so, how does the artist Bently Spang use his art to show an old tradition in a new way without losing sight of the past?

2. Think-Pair-Share - Have students turn and talk to a classmate giving details for their thinking. Then have pairs share their ideas with the whole class.

Model and Write a Compare and Contrast Essay

3. Tell students that they will be comparing and contrasting traditional and Bently Spang’s contemporary war shirts to identify how they are alike and different. Compare refers to how two things are alike; contrast refers to how they are different. Check and clarify students’ understanding of the terms *traditional* and *contemporary* or *modern*.

4. Make a copy of the artist’s statement by Bently Spang, found on the following site and project it so that all students can follow along in a shared reading. (The Rigby Houghton Mifflin Harcourt web site offers a resource related to teaching *The War Shirt*. Scroll to “Background Notes” at this site: http://rigby.hmhco.com/HA/correlations/pdf/b/blue_rich_war.pdf)

Ask students to think about how the author compares traditional and contemporary art. Read the passage in its entirety first, and then follow with a second re-reading to locate information in the text.

5. Create a T-chart on the board or chart paper with the headings “Then” and “Now.” With the class locate information from the text that characterizes Cheyenne art then and now and complete the chart together.

The War Shirt

Then	Now
Art played a central role in Native communities	Art plays a central role in Native communities
There was no word for art	There is a word for art
Methods for making art has been passed down	Methods for making art has been passed down
There was love and respect for art as part of the community	There is love and respect for art as part of the community
All types of material can be found	All types of material can be found
Artists used whatever materials they could find – wood, hide, metal, beads, feathers, bone, horn – but mostly natural materials	Artists use whatever materials they can find - wood, hide, metal, beads, feathers, bone, horn, and other materials that are not natural
Beadwork was used	Beadwork is used

6. Next create or project a Venn diagram on the board. Tell students that they will use their own knowledge and experience they gained examining traditional and contemporary war shirts to fill in a Venn diagram that shows similarities and differences.

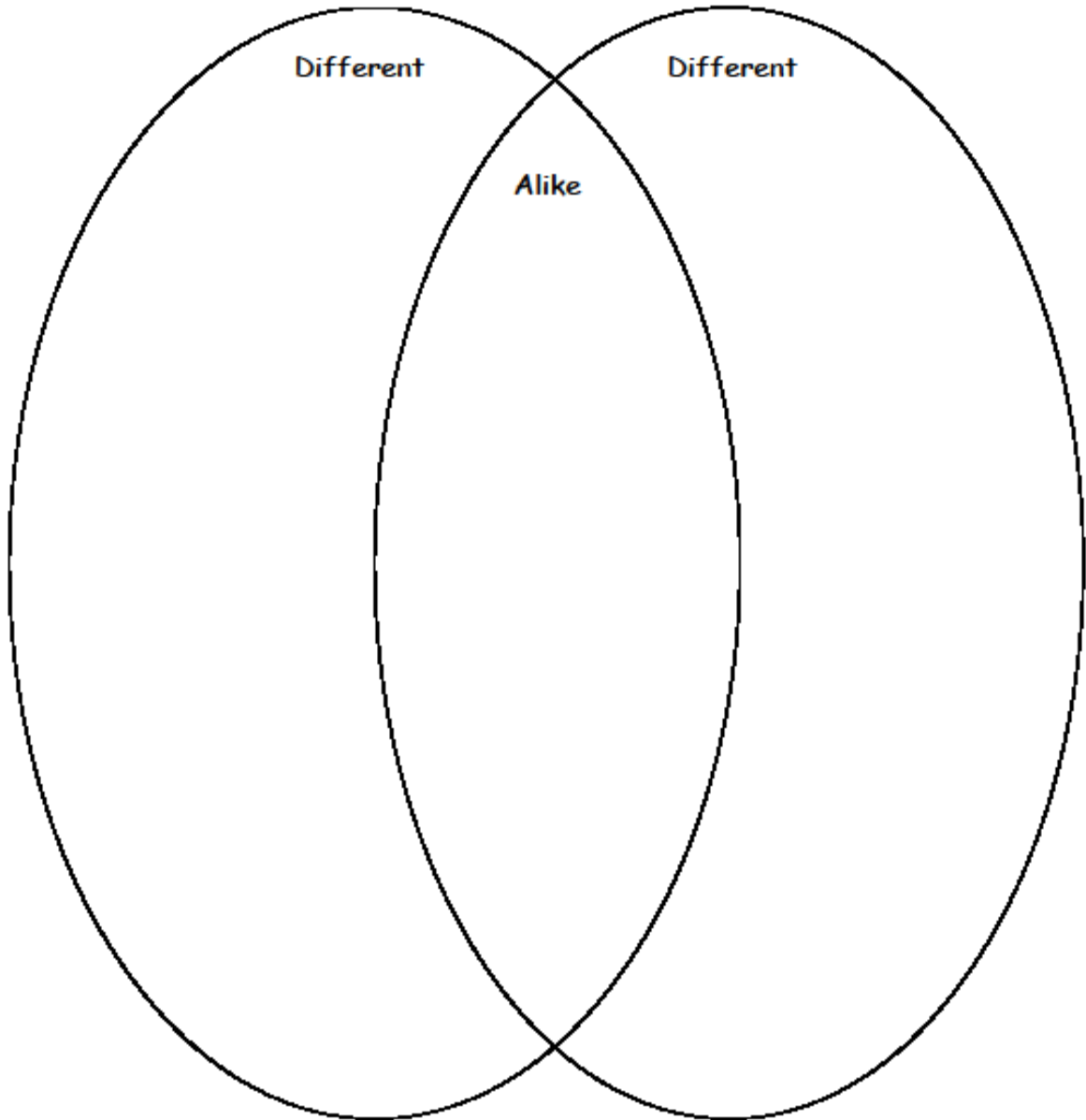
The War Shirt

Name: _____ Date: _____

Alike and Different

Topic: _____

Topic: _____



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Note: You can download a free organizer at this site:

The War Shirt

Venn Diagram <http://www.busyteacherscafe.com/printables/writing.html>

7. Together as a class, or in small groups, assist students in writing similarities and differences between traditional war shirts and the contemporary war shirts of Bently Spang. Guide students to think about elements relating to purpose, materials, methods, audience, connections to community and the past, etc.

8. Write a Class Compare and Contrast Essay Use the class's Venn diagram and comparison chart to write a shared class essay together. Begin the essay with a strong topic sentence that sets a purpose for writing. Use a whole-to-whole (divided) pattern of comparison devoting one paragraph to traditional art and another paragraph to contemporary art. Have the children generate the comparisons as you record them on an overhead transparency or chart paper. Insert comparison signal words (as described in the second Teacher Tip) to highlight the comparisons. End the essay with a summarizing concluding sentence.

9. After the compare/contrast essay is finished, read it to the class. Ask them to identify the signal words that show comparison. Circle the signal words and encourage them to use the words while they're reading to help them understand what the author is saying and while they're writing to help their readers understand what they're saying.

Optional: Rewrite the compare/contrast piece using the part-to-part (alternating) pattern of comparison. In this case, you would compare the elements of each in an alternating fashion. ("The traditional war shirt was created to honor a Cheyenne man for what he has done for his people. Bently Spang's war shirt was also created to honor his loved ones. A traditional war shirt was created so it could be worn. On the other hand, Bently Spang created his war shirt so that it could be viewed as an art object.")

Formative Assessment:

As you observe students, determine their ability to:

- Tell the meaning of the words traditional, contemporary.
- Make inferences based on clues and background knowledge.
- Compare and contrast two ideas using a Venn diagram.
- Take part in a shared writing process that includes prewriting, planning, drafting, revising, Editing, and publishing.
- Help to create a topic sentence that gives a purpose for writing.
- Think of main ideas and details that support the main idea.
- Organize ideas so that they make sense.
- Write, with support, a compare/contrast essay.

Teacher Tip

Comparing and contrasting is the process of identifying how things are alike and different. Comparing requires children to think about the very specific attributes or characteristics of the thing that they're observing and studying. This is one of the most difficult text structures for students to understand because it requires evaluating and synthesizing. In addition, it has many variations, which can often be confusing to students.

Comparing promotes vocabulary development, concept development, and higher-level thinking. Further, comparing gives children a cognitive strategy to help them mentally organize the information they're learning. Finally, comparing is a strategy that supports learning in all subjects when two or more similar items in a category can be compared.

Teacher Tip

Teaching Strategies that have been found effective in teaching the **compare-contrast** text structure include:

1. Teaching the vocabulary that signals the compare-contrast structures. Some compare signal words are: *is similar to, both, also, too, as well, like, still, likewise, in the same way, in comparison, at the same time, in the same manner*. Some contrast signal words are: *however, whereas, on the other hand, but, yet, rather, on the contrary, in contrast, differs from, unlike, while*.

Teaching the two general kinds of compare-contrast structures, for example:

The whole-to-whole (divided) pattern of comparison (A+B), i.e., the first thing is discussed in entirety, and then the second thing is discussed. The part-to-part (alternating) pattern of comparison (A/B + A/B), i.e., elements of the first thing are discussed, then elements of the second. This process is then repeated.

The War Shirt

Day Five

Create a Paper Nine Patch Composition

1. Follow the art lesson plan created at the Missoula Art Museum by Jennifer Ogden in which students create a Nine Patch composition using original drawings and copies of family photos. This lesson is inspired by the painting INDIAN MEN WEAR SHIRTS and TIES by Juane Quick-to-See Smith, as well as the book *The War Shirt*.

Go to <http://www.missoulaartmuseum.org/index.php/fuseaction/experience.theCollection.htm>

Click on Montana Connections: Jaune Quick-to-See Smith, then Educational Resources – Grades 3-4: Paper Nine Patch

2. First have students study INDIAN MEN WEAR SHIRTS and TIES by Juane Quick-to- See Smith, reading the image for meaning and utilizing the clues or ideas given within the composition, such as symbolism, and the title of the work itself. This piece is available to view on-line in the museum collection.
3. Follow the plans and procedures in the lesson plan for making a paper nine patch.
4. When completed, have students share with each other their artwork.

Assessment

At the end of each day's lesson is a list of skills, knowledge, and behaviors for your reflection. You may want to record on a checklist your ongoing observations of students in those areas. In addition, you might consider having students keep reflective journals throughout this study. In their journals students can summarize what they learned, monitor changes in their understanding and attitudes, and make connections to other subject areas and their personal lives.

Teacher Notes and Cautions

The following relevant notes and cautions to teachers are excerpted from several respected sources:

“Tribal languages, cultures, and traditions are alive and well throughout Indian country. Indigenous languages are still spoken, sacred songs are still sung, and rituals are still performed. It is not important for educators to understand all of the complexities of modern day contemporary American Indian cultures, however, educators should be aware of their existence. They should also understand the ways cultures might influence much of the thinking and practice of American Indians today.

These histories and traditions may be private, to be used and understood only by members of that particular tribe. Educators should be aware of this issue when asking students about their histories, ceremonies, and stories.

Educators should also be consistent with policies surrounding “religious/spiritual activities” and ensure that Native traditions and spirituality are treated with the same respect as other religious

The War Shirt

traditions and spirituality.” (Essential Understanding 3, Background, *Essential Understandings Regarding Montana Indians*, Office of Public Instruction. Available in your school library or online <http://www.opi.mt.gov/pdf/indianed/resources/essentialunderstandings.pdf>)

Teachers also need to be aware of the significance of tribal and ceremonial clothing:

“Although many Native people have incorporated elements of their cultures into their clothing styles, most Native people wear regular, contemporary clothing daily. But tribal and ceremonial dress are worn during important events or ceremonies and express the significant role of culture to Native people living in a contemporary world. Styles, colors, and designs of regalia or dress signify age, status, region, or spirituality to people who understand and recognize what they are looking at. Accoutrements such as feathers, jewelry, or headdresses also have special significance.” (From *A Pre-Visit Guide for Teachers*. National Museum of the American Indian, Smithsonian Institution available at: http://americanindian.si.edu/education/files/PreVisitTG_Fina2.pdf)

With respect to the Plains Indian war shirt, it is important to remember that the war shirt is a very special garment to the individual that owns it.

“Power—in a supernatural, spiritual, or physical sense—exists in differing degrees in certain special people in the American Indian world. This force can emanate from various sources: profound spirituality, extraordinary strength and physical abilities, superlative performance as a warrior, brilliant leadership, a close interaction with The One Above, or any combinations of these sources. In these shirts, the owners’ essence and presence offer a sense of energy. Traditionalists believe everyday objects used by people of power become imbued with a power of their own, and Plains shirts, especially, bring together such spiritual, emotional, and physical aspects. Although these shirts are now separated from their original owners, the power of those relationships remains. Today, Plains Indians no longer earn shirts in life-and-death battles. Rather, young men and women demonstrate excellence and skill academically or athletically. The contemporary shirt, then, honors the recipient’s accomplishments and ability to survive in the modern world.” (*Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts*, Minnesota Institute of Art & Smithsonian Institution National Museum of the American Indian - available online at <http://www.artsmia.org/beauty-honor-tradition/>)

Vocabulary

Tradition
Reservation
Diversity
Cheyenne
War shirt
Traditional
Contemporary

The War Shirt

Extension Activities

Continue a Compare/Contrast Unit of Study

Using gradual release of responsibility, embark on a writing study of the compare/contrast essay. This would include analyzing mentor texts, modeled writing, more shared and interactive writing, identification of important elements of this genre, and then independent writing.

2. Read Independently Other Companion Text Selections

Allow students opportunities to read more about this theme through read-alouds, guided, and independent reading. Possibilities include stories from the Indian Reading Series located at <http://www.nwrel.org/indianed/indianreading/>

Check out these Level IV Stories:

Warm Springs Stories: How Deer Hide Was Tanned
Teepee Making (Kootenai)
Skolomish Baskets and Canoes

Also consider the children's literature selections listed in the Bibliography.

3. Examine Additional Sources Regarding Traditional Clothing and Other Items

Provide students with opportunities to view the traditional clothing of the tribes of Montana. Some possibilities are:

Cultural Items - Bring in or have students bring in regalia, beadwork, clothing and other artifacts

Web Sites - View photographs of traditional clothing from web sites on the Internet. Some good sites are:

- Buffalo Bill Historical Center - Plains Indian Museum Collection
<http://www.bbhc.org/explore/plains-indians/>
- American Memory, Library of Congress , Native American History
<http://memory.loc.gov/ammem/browse/ListSome.php?category=Native%20American%20History>
- National Museum of the American Indian, Smithsonian Institution. www.nmai.si.edu.

4. Learn about Contemporary Traditional Artists

Share with students some online, text, and video narratives about and by traditional Native artists and craft workers living today:

Jessica Growing Thunder and Joyce Growing Thunder Fogarty (Assiniboine/Sioux) in *A Life in Beads: The Stories a Plains Dress Can Tell* (National Museum of the American Indian, Smithsonian Institution.
Web site: <http://www.nmai.si.edu> Click on Education-Print Resources.)

The War Shirt

A song to the creator: Traditional arts of Native American women of the Plateau (University of Oklahoma Press. 1996) This book contains interviews with native women on the topics of storytelling, weaving, hide working, embroidery and the ornamental arts, music.

Montana Arts Council - Folklife, Montana's Circle of American Masters Posters and Lesson Plans. The Montana Arts Council created this program to celebrate Montana's heritage and recognize Montana folk artists for artistic excellence in their work, along with their help in preserving the state's cultural heritage. http://art.mt.gov/folklife/folklife_mcamposters.asp

Discuss: How did these artists learn their craft? How do they make their items? What materials do they use? How do they feel about their art forms? How do they mix the traditional with the modern? Why is it important to preserve Native culture?

5. Learn about Your Family's Heritage

Have students find an object that belongs to them or someone in their family, so that they can report on the story of the object or its "living history." The item can be an heirloom or even something ordinary, such as a set of keys. Students gather the facts and story about their objects by interviewing members of their family.

Follow the questions below to interview family members about the object:

What is the object?

From where and from whom did the object come?

What materials from nature is it made out of?

How is it used now or how has it been used in the past?

What does the object represent to you and/or your family?

What is the story or history of the object?

Why is it important to you and your family?

What does it tell about the person or people who made or owned it?

What does it tell about where he or she lives or lived?

What thoughts, feelings, or images does the object bring to mind?

6. Learn about the Cheyenne People

A good place to start is the OPI Indian Ed web site where you can locate the following resource: *Bringing the Story of the Cheyenne People to the Children of Today* Northern Cheyenne Social Studies Units, Grades 1-12 http://www.opi.mt.gov/programs/IndianEd/Symbols_of_our_People.html This site can also link you to companion audio files: *A Cheyenne Community Calendar: Cheyenne Seasons and Months* and *Cheyenne Flag Songs*

Northern Cheyenne Tribe

Official web site of the Northern Cheyenne

www.cheyennenation.com

For more information about the Northern Cheyenne Reservation, contact: Northern Cheyenne Tribe, (406) 477-6285 or Chief Dull Knife College, (406) 477-6215.

Montana Indians: Their History and Location

<http://www.opi.mt.gov/pdf/indianed/resources/MTIndiansHistoryLocation.pdf>

The War Shirt

We, the Northern Cheyenne People, Chief Dull Knife College, 2008.

Provides accurate tribal history of the Northern Cheyenne Tribe. Funding for this project came from the Montana Legislature in 2005 with appropriation of funds to tribal colleges to write their own tribal history to assist in the implementation of Indian Education for All. (Available in your school library.)

A History of the Cheyenne People, by Tom Weist. Council for Indian Education. 1977.

This book provides the history of the Cheyenne people for over three centuries up to the late 1970s. (Available in your school library.)

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Web Sites

American Memory, Library of Congress - <http://memory.loc.gov/ammem/index.html> The collection *American Indians of the Pacific Northwest* includes primary and secondary text sources, over 2,000 photographs, and a special presentation of ten essays.

The War Shirt

Buffalo Bill Historic Center - Plains Indian Museum Collection

<http://www.bbhc.org/home/index.cfm>

Essential Understandings Regarding Montana Indians

<http://www.opi.mt.gov/pdf/indianed/resources/essentialunderstandings.pdf>

Minnesota Institute of Art

<http://www.artsmia.org/beauty-honor-tradition/>

This is an excellent site by the Minnesota Institute of Art which partnered with the Smithsonian Institution National Museum of the American Indian to feature the 2004 exhibition Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts. Beautifully photographed examples of Plains Indian Shirts can be found here, along with background information as well as quotes from tribal elders.

Montana Indians: Their History and Location

<http://www.opi.mt.gov/pdf/indianed/resources/MTIndiansHistoryLocation.pdf>

National Museum of the American Indian, Smithsonian Institution

<http://www.nmai.si.edu> Available as downloadable lesson plans:

Smithsonian in the Classroom: Native Dolls Native doll makers describe how their work is keeping old traditions and developing new ones. These Native voices encourage students to examine dolls from the collections of the museum and to connect them to the diverse cultures, communities, and environments they represent.

To Honor & Comfort Native Quilting Traditions The curriculum focuses on eight quilters, their communities, and their individual quilt stories.

A Life in Beads: The Stories a Plains Dress Can Tell A teaching poster that introduces three generations of Assiniboiné/Sioux women who make traditional dresses. Students explore ongoing Plains traditions of beadwork and quillwork and the “giveaway.” the significance of designs and symbols found on dresses, and understand the Plains peoples’ long-standing, close connection to their surroundings and natural resources

National Museum of the American Indian, Smithsonian Institution

<http://www.nmai.si.edu> On-line exhibit: *Identity by Design: Tradition, Change, and Celebration in Native Women’s Dresses* Click on Exhibitions. Also available: teaching poster, book of the same name.

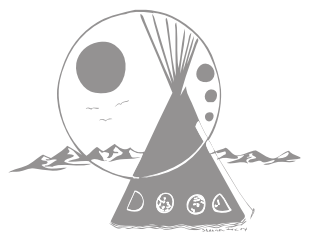
Native American Technology and Art

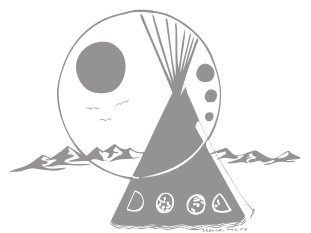
<http://www.nativetech.org/>

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